This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

NOT TO BE TAKEN FROM
THE HOUGHTON LIBRARY
READING ROOM 19

17487.55

Harvard College Library

FROM THE FUND OF

CHARLES MINOT

(Class of 1828).

Received 10 June, 1890.

BIBLIOGRAPHY

OF

ROBERT BURNS.

THE

BIBLIOGRAPHY

OF

ROBERT BURNS,

WITH

BIOGRAPHICAL AND BIBLIOGRAPHICAL NOTES,

AND

SKETCHES OF BURNS CLUBS,

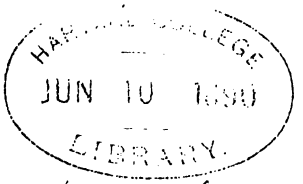
MONUMENTS AND STATUES.

"The gossip keekit in his loof,
Quo' scho, wha lives will see the proof,
This waly boy will be nae coof,
I think we'el ca' him Robin."

SONG—RANTIN ROVIN ROBIN.

KILMARNOCK:
PRINTED BY JAMES M'KIE, 2 KING STREET.
MDCCCLXXXI.

17487.55



Mr. & Lund.

BIBLIOGRAPHY OF ROBERT BURNS,

EDITION LIMITED TO 600 COPIES.

PRINTED AT KILMARNOCK IN 1881, BY

James M'Kie

No. 99

REFERENCE BOOK
DOES NOT CIRCULATE

DEDICATION.

TO

THE WORLD-WIDE ADMIRERS

OF

SCOTLAND'S NATIONAL POET,

THIS

MEMORIAL VOLUME,

IS

COURTEOUSLY INSCRIBED.

Ho, stand bare brow'd with me to-day, no common name we sing,
And let the music in your hearts like thunder marches ring :
We hymn a name to which the heart of Scotland ever turns,
The master singer of us all, the ploughman, ROBERT BURNS.
How shall we greet such name that stands a beacon in the years?
With smiles of joy and love, or bursts of laughter and sweet tears?
Greet him with all—a fitting meed for him who came along,
And wove around our lowly life the splendours of his song.

ALEX. ANDERSON,
PRIZE POEM.

CONTENTS.

PREFACE.

AMERICAN BIBLIOGRAPHY, WILLIAM GOWANS.

FAC-SIMILE TITLE PAGE, OF ORIGINAL EDITION, 1786, - 3

BURNSIANA. CHRONOLOGICAL LIST OF EDITIONS, - - 5-97

———— FRENCH TRANSLATIONS, - - - 99-100

———— GERMAN EDITIONS AND TRANSLATIONS, - 101-103

———— CARLYLE'S LETTER ON GERMAN TRANSLATIONS, 104

———— WORKS RELATING TO BURNS, - - 107-244

———— CENTENARY PUBLICATIONS, - - 184-200

———— GUIDE BOOKS, THE LAND OF BURNS, - 245

———— NOTES AND QUERIES, - - - 246-252

BURNS PORTRAITS, NASMYTH, - - - - 255

————————, IRVINE, - - - - 256

————————, DUMFRIES, - - - - 256

————————, TAYLOR, - - - - 257

————————, SKIRVING, - - - - 258

————————, TANNOCK, - - - - 258

BURNS RELICS, EDINBURGH ROYAL INSTITUTION, - - 259

——— ———, ———— BURNS MONUMENT, - - 259

——— ———, ST. JAMES' MASONIC LODGE, TARBOLTON, 259

——— ———, ARBROATH MUSEUM, - - - 259

——— ———, IRVINE BURNS CLUB, - - - 260

——— ———, ALLOWAY, THE COTTAGE, - - - 260-276

——— ———, ————, BURNS MONUMENT, - - 261

——— ———, ABBOTSFORD LIBRARY AND MUSEUM, - 261

——— ———, BRITISH MUSEUM, LONDON, - - 262

——— ———, SOUTH KENSINGTON MUSEUM, - - 263

——— ———, BODLEIAN LIBRARY, - - - 263

——— ———, ATHENÆUM LIBRARY, LIVERPOOL, - 263-269

——— ———, ST. PAUL'S SCHOOL LIBRARY, LONDON, - 270

——— ———, DUMFRIES, THE HOUSE WHERE BURNS DIED, 283

——— ———, ———— PUBLIC LIBRARY, - - 283

——— ———, ————, THE CRICHTON INSTITUTION, - 283

BURNS RELICS, DUMFRIES OBSERVATORY, - - - 284
——— ———, HAWICK MUSEUM, - - - 288
——— ———, HARVARD COLLEGE, AMERICA, - - 291
——— ———, MASONIC RELICS, - - - - 291
——— ———, KILMARNOCK MONUMENT MUSEUM, - 293
——— ———, AYRSHIRE BURNS LIBRARY, KILMARNOCK, 294
——— ———, MANUSCRIPTS, AND THEIR POSSESSORS, - 270-294
——— ———, PAINTING OF BURNS AS POET LAUREATE OF CAN. KIL. LODGE, EDINBURGH, - - 295-296
BIBLIOGRAPHICAL NOTES. KILMARNOCK BURNS PRESS, - 298
——————— ACCOUNT FOR PRINTING, - 298
——————— BIBLIOMANIA, - - - 299
——————— JOHN WILSON, PRINTER, - 300-301
——————— CALEDONIAN HUNT PATRONAGE, 301
——————— COPYRIGHT, EDINBURGH EDITION, 301
BIBLIOGRAPHICAL SKETCHES. WILLIAM CREECH PUBLISHER, 302-303
——————— WILLIAM SMELLIE, PRINTER, 303-304
——————— JAMES JOHNSON, ENGRAVER, 304-305
——————— JAMES CURRIE, M.D., BIOGRAPHER, - - - 305-306
——————— HEW AINSLIE, "LAND OF BURNS," 307
"THE POETS' CORNER," MITCHELL LIBRARY, GLASGOW, - 308
WILLIAM CHAMBERS, EDINBURGH, PUBLISHER, - - 309
BURNS CLUBS, ALLOWAY, - - - - - 310-311
———————, PAISLEY, - - - - - 311-312
———————, KILMARNOCK, - - - - 313-314
———————, DALRY, - - - - - 315-316
———————, BOSTON, AMERICA, - - - 317-318
IN MEMORIAM. BURIAL PLACES OF THE BURNS FAMILY, - 319-324
BURNS MONUMENTS. ALLOWAY, - - - - 327-328
——————— EDINBURGH, - - - - 329-330
——————— KILMARNOCK, - - - 331-333
BURNS STATUES. GLASGOW, - - - - 334-335
——————— DUNDEE, - - - - 336
——————— NEW YORK, - - - - 337
——————— DUMFRIES, - - - - 338

ADDENDUM.

BURNS RELIC. (POEMS BY A LADY), - - - 339

PREFACE.

THIS BIBLIOGRAPHY of BURNS represents the researches and labours of many years, and is the consummation of a long cherished wish on the part of the Editor, to furnish a unique memorial volume in honour of Scotland's National Poet.

He has not been guided by any critical authority in arranging his materials; the conditions under which it is prepared for publication, have been—to ask no questions as to what to drop or what to retain of the Miscellaneous collection of writings classified as BURNSIANA; the humblest poetical effusion, as well as the most eloquent essay have alike been gathered into this Repository of BURNS Literature.

The chief aim has been to compile "a Book of Memories" of all known editions of the Life and Writings of BURNS, and works associated with his name, and to avoid anything like criticism or comment on them.

The Editor has strictly adhered to the principle of obtaining information from authors themselves as to their writings, where one edition differed from preceding ones; their motives for publication, and he has occasionally given extracts to show the style and spirit of the author.

Nearly every work noted, with the exception of some American reprints, has passed under the Editor's inspection, been carefully examined, and no entry made at second-hand without reliable authority.

The Biographical Notes are collated from published and private sources, and are enriched with many interesting snatches of Autobiography from living authors, which have been kindly written, and are gratefully acknowledged; where any work is simply entered in chronological order without personal reference, it is solely for want of trustworthy information.

The record of BURNS Manuscripts and Relics, and their fortunate possessors, is the most exhaustive list ever published, and, with the addition of brief Historical Sketches of BURNS Clubs, Monuments and Statues, give a completeness to the Bibliography which it would not otherwise possess; the whole forming a not unworthy tribute to the Memory of the Poet.

J. G.

AMERICAN BIBLIOGRAPHY OF BURNS.

"Honor to whom honor is due."

Our record of American Re-prints, of Editions of BURNS, would have been far from complete, but for the fortunate circumstance of finding a kindred spirit in William Gowans, Bookseller, New York, whose strong deep love to Scotland, and Scotia's Bard, induced him to compile a list of the title pages and imprints of seventy-one different editions of BURNS'S works, published in America prior to the year 1868. This manuscript was presented by him to the publisher of this work only two years before his death, and may be said to be his last legacy as a contribution to the American Bibliography of BURNS; and but for his timely help we might have waited long for such an exhaustive list of editions. William Gowans was a remarkable man, and belonged to the old race of booksellers; he was born at Lesmahgow, and educated at the parish school of Greenhill, near the Falls of Clyde. He was for forty years the leading Antiquarian Bookseller in New York. His shop in Nassau Street, is described by the American Correspondent of *The Standard*, "as a lumber house of old books, and he had a passion for acquiring great masses of volumes, with small regard to their worth or variety. Yet, among piles of rubbish, he had many rare and valuable works, and all the book collectors of the country resorted to his counters. It was supposed that his stock in trade could not be less than 200,000 volumes, but this was only conjecture; for he did not know himself how many or what books were contained in it. But he was singularly well acquainted with the literary merits of his wares, and could discourse most intelligently on the English Drama, on poetry, on *belles lettres*, on the historians and novelists, and on every matter connected with his profession as a bibliopolist. He had an extravagant idea of the dignity and importance of a bookseller and affected the eccentricities of the class as recorded in the literary era of the last century. His was a passion for uncut copies in boards, and he would bluntly refuse to sell a treasure if he saw that his customer had no proper appreciation of its merits." He departed this life on the 27th November, 1870, leaving no children to preserve his name in the well-known store, the resort of lovers of choice editions, and large paper copies. We have no information as to the disposal of this vast collection, but if it had to be sold by auction, it might well evoke the ghost of old Gowans to bid at it, so tempting by reason of its magnitude and untold riches.

EDITIONS OF BURNS

PUBLISHED IN

SCOTLAND, ENGLAND, IRELAND,

AND

AMERICA,

TO THE YEAR 1880, INCLUSIVE.

Editions without Dates are placed in what is supposed to be about the Year of Publication.

"Ev'n then, a wish (I mind its power),
A wish, that to my latest hour
Shall strongly heave my breast;
That I, for poor auld Scotland's sake
Some useful plan or book could make,
Or sing a song at least."

EPISTLE TO THE GUDEWIFE OF WAUCHOPE HOUSE.

"There's ither Poets, much your betters,
Far seen in *Greek* deep men o' *letters*,
Hae thought they had ensur'd their debtors,
A' future ages;
Now moths deform in shapless tatters,
Their unknown pages."

EPISTLE TO JAMES SMITH.

"With future hope, I oft would gaze,
Fond, on thy little, early ways,
Thy rudely-caroll'd, chiming phrase,
In uncouth rhymes,
Fir'd at the simple, artless lays
Of other times."

THE VISION.

Fac-simile of the Title Page of the First Edition of Burns.

POEMS,

CHIEFLY IN THE

SCOTTISH DIALECT,

BY

ROBERT BURNS.

THE Simple Bard, unbroke by rules of Art,
He pours the wild effusions of the heart:
And if inspir'd, 'tis Nature's pow'rs inspire;
Her's all the melting thrill, and her's the kindling fire.

ANONYMOUS.

KILMARNOCK:
PRINTED BY JOHN WILSON.

M,DCC,LXXXVI.

BIBLIOTHECA BURNSIANA.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT.
By Robert Burns.

The simple Bard, unbroke by rules of Art,
He pours the wild effusions of the heart;
And if inspir'd, 'tis Nature's pow'rs inspire:
Her's all the melting thrill, and her's the kindling fire.
—Anonymous.

Kilmarnock: Printed by John Wilson. 1786.

This is the First Edition of Burns, a thin octavo, 240 pages. Price Three Shillings: published 31st July, 1786. Six Hundred and Twelve Copies printed. Three Hundred and Fifty Subscribed for previous to publication. Preface and Glossary. Contains, The Twa Dogs. Scotch Drink. Earnest Cry and Prayer. The Holy Fair. Address to the Deil. The Death and Dying Words of Poor Maillie. Poor Maillie's Elegy. Epistle to J—— S——. A Dream. The Vision. Halloween. The Farmer's Salutation. The Cotter's Saturday Night. To a Mouse. Epistle to Davie. Lament. Despondency, an Ode. Man was made to Mourn. Winter, A Dirge. A Prayer in the Prospect of Death. To a Mountain Daisy. To Ruin. Epistle to a Young Friend. On a Scotch Bard gone to the West Indies. Dedication to G— H—. To a Louse. Epistle to J—— L——k. To the same. To W—— S——n, Ochiltree. Epistle to J— R——. Song, The Rigs o' Barley. Song, composed in August. Song, From Thee, Eliza, I must go. The Farewell. Epitaph on a Henpecked Country Squire. Epigram on said Occasion. Another. Epitaph on a Celebrated Ruling Elder. On a Noisy Polemic. On Wee Johnie. On the Author's Father. For R. A., Esq. For G. H., Esq. A Bard's Epitaph. [For Sketch of John Wilson, see Bibliographical Notes.]

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [Octavo.] *Edinburgh:* Printed for the Author. And sold by William Creech. 1787.

Portrait of Burns, painted for this Edition by Alexander Nasmyth: Engraved by John Beugo. Published 21st April. Price Six Shillings. Subscribers, Five Shillings. The First Edinburgh Edition; Dedicated to the Noblemen and Gentlemen of the Caledonian Hunt. The list of Subscribers, printed after the dedication, is a very remarkable list of 1,500 names, extending over 38 pages, and engaging for 2,800 Copies. This Volume, in addition to the Poems in the Kilmarnock Edition, includes—Death and Dr. Hornbook. The Brigs of Ayr. The Ordination. The Calf. The Vision, additional Stanzas. Address to the Unco Guid. Tam Samson's Elegy and Epitaph. A Winter Night. Stanzas in the Prospect of Death. Verses left at a Reverend Friend's House. The First Psalm Paraphrased. A Prayer under the Pressure of Violent Anguish. The First Six Verses of the 90th Psalm. To Miss L——. Address to a Haggis. Address to Edinburgh: and Seven Songs, John Barleycorn. When Guilford good. My Nanie, O. Green grow the Rashes. Again rejoicing Nature sees. Farewell to Ayr. The Big Bellied Bottle.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. The Third Edition. [Octavo.]
London: A. Strahan: T. Cadell. 1787.

Portrait by Nasmyth: Engraved by Beugo. A reprint of the Edinburgh Edition, for the London publishers: has several typographical errors; among others, in the "Address to a Haggis," the word "Skinking" (meaning watery), is printed "Stinking." This misprint is also found in a supplementary Edinburgh Edition of the same year, and both are known to Collectors as the "Stinking Edition." This is the First London Edition of Burns; contains a list of Subscribers' names to the Edinburgh Edition, printed for the author.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [12-mo.]
Philadelphia: Peter Stewart and George Hyde. 1788.

Dedication to the Caledonian Hunt, and Glossary. A reprint of the Edinburgh Edition, 1787, and the First Edition printed in America. The evidence in favour of this annotation is only presumptive and circumstantial. At this period the communication between Europe and America was frequent and direct with Philadelphia; while with New York it was intermittent. The former city was then the largest in North America, where most business was transacted, and nearly all printing executed, so it is fair to presume that this was the first Edition of the Poems of the Ayrshire Bard published in America.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. To which is added Scots Poems, selected from the works of Robert Fergusson. [12-mo.]
New York: J. & A. M'Lean. 1788.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [12-mo.] *Belfast:* James Magee. 1789.

A Pirated Edition; has the Edinburgh Dedication, Extract from "The Lounger," No. 97, lately published in Edinburgh, and Glossary.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [12-mo.] *Dublin:* William Gilbert. 1789.

Portrait of Burns: Engraved by P. Halpin. The Belfast Edition, with a Dublin publisher's name.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [12-mo.] *Belfast:* William Magee. 1790.

Portrait of Burns: Engraved by P. Halpin. A reprint of the 1789 Edition, by the same Publisher.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [12-mo.] *Dublin:* William Gilbert. 1790.

The Belfast Edition, with a Dublin publisher's name.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In two volumes. The Second Edition, considerably enlarged. [Octavo.]
Edinburgh: Printed for T. Cadell: *London.* 1793.

Nasmyth's portrait: Engraved by Beugo. This edition included twenty additional Poems contributed by the author. Tam O' Shanter. Lament for James, Earl of Glencairn. Lament of Mary Queen of Scots. The Wounded Hare. On the late Captain Grose's Peregrinations, &c., Burns revised

the sheets of this edition, which has so many typographical and other errors, that some editors have doubted whether he had anything to do with it; but in a letter to Alexander Cunningham, 10th September, 1792, he writes: "Amid all my hurry of business, grinding the faces of the publican and sinner on the merciless wheels of the Excise, making ballads, and then drinking, and singing them to my drink, and over and above all, the correcting the press-work of two different publications, &c." These were, doubtless, "Johnson's Scots Musical Museum," and this edition of his poems. BURNS presented copies of this Two-volume edition to many of his influential friends, the Earl of Glencairn (brother of his deceased patron), Patrick Miller of Dalswinton, John M'Murdo, and John F. Erskine, Esq. of Mar. The inscription on the fly-leaf of the copy to Mr. M'Murdo is as follows:—"Will Mr. M'Murdo do me the favour to accept of these volumes? A trifling but sincere mark of the very high respect I bear for his worth as a man, his manners as a gentleman, and his kindness as a friend. However inferior now, or afterwards, I may rank as a poet, one honest virtue to which few poets can pretend, I trust I shall ever claim as mine. To no man, whatever his station in life or his power to serve me, have I ever paid a compliment at the expense of truth." — *The Author.*

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By ROBERT BURNS. In two vols. [12-mo.] *Belfast:* WILLIAM MAGEE. 1793.

Portrait of BURNS: Engraved by P. Halpin. The first volume is a reprint of the 1789 Belfast Edition. The second volume contains additional Poems as in the 1793 Edinburgh Edition. Also, "The Silver Gun," and "Halloween," "both much in the style of BURNS, are the productions of a Scottish Bard of the name of John Main," and "Epistle to Walter Ruddiman, by Eskdale Tam, Langholm." These Poems appeared in the *Edinburgh Weekly Amusement*, to the publisher of which this Epistle is addressed.

John Mayne, author of the Siller Gun, born at Dumfries, 26th March, 1759, went to London, 1785, a printer on the *Star* newspaper, afterwards editor and proprietor. He wrote the beautiful song, "Logan Braes," first printed in Glasgow, 1781, reappeared in the *Star*, 23rd May, 1789. BURNS, having heard the song, and, supposing it to be an old composition, adapted into his own version the couplet which he admired—

"While my dear lad maun face his foes,
Far, far frae me and Logan braes."

Mayne added stanzas to the Siller Gun, which, consisting of 12 stanzas, was originally printed at Dumfries in 1777. Extended to 2 cantos, and reprinted there. In 1780 it was enlarged to 3 cantos, and published in Ruddiman's Weekly Magazine. It was finally enlarged to 5 cantos, and published in a nice edition of the author's poems and songs shortly before his death, which took place 14th March, 1836.

Eskdale Tam was Thomas Telford, the celebrated engineer, born at Eskdale, Dumfriesshire, in 1757, and buried in Westminster Abbey. The Menai Suspension Bridge, across Bangor Ferry, is an imperishable monument of his fame—one of the finest structures of its kind in the world. He wrote a rhyming epistle to BURNS, which was found among the Poet's papers by Dr. Currie, and inserted in his edition of BURNS. A life of Telford, by Samuel Smiles, is among the "Lives of the Engineers," recently published. Telford died 2nd September, 1834.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By ROBERT BURNS. In Two volumes. The Second Edition, considerably enlarged. [Octavo.]
Edinburgh: Printed for T. CADELL, *London.* 1794.

Portrait of BURNS by Nasmyth: Engraved by Beugo. A reprint of the 1793 Edition, and the last printed in the author's lifetime.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In Two volumes. A New Edition, considerably enlarged. [Octavo.] *Edinburgh:* Printed for T. Cadell, Junr., and W. Davies, *London.* 1797.

Nasmyth's portrait: Engraved by Beugo. A reprint of the 1794 edition.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. From the latest European Edition. Two volumes in one. [12-mo.] *Philadelphia:* Patterson & Cochran. 1798.

A reprint of the Edinburgh Edition. 2 vols., considerably enlarged. 1797.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In two volumes. A new edition, considerably enlarged. [Octavo.] *Edinburgh:* Printed for T. Cadell, Junr., and W. Davies, *London.* 1798.

Nasmyth's portrait: Engraved by Beugo. A reprint of the 1797 edition.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. To which are added Scots Poems, selected from the works of Robert Fergusson. [12-mo.]
New York: John Tiebout. 1799.

Portrait by Philad. This is evidently the same, or a portion of the first New York Edition, 1788, with a new title page and publisher's name. All else corresponds exactly with that edition. This was a custom in early time in New York to print a new title page for a portion of an edition which had lain on hand unsold, and which custom was not unknown in this country.

THE WORKS OF ROBERT BURNS; with an account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. [Octavo.]
Liverpool: Printed by J. M'Creery, for T. Cadell, Junr., and W. Davies, *London.* 1800.

Nasmyth's portrait: Engraved by J. Neagle; vignette woodcuts by Bewick. The first volume gives an accurate copy of the poet's seal on the vignette inscribed "Wood-notes Wild;" "Better a Wee Bush than Nae Beild." Two thousand copies printed. Price 31s 6d. List of Subscribers in the First volume. Published for the benefit of the Poet's widow and family, the sum realised being £1400. The First volume contains "Life of Burns," Criticism on his Writings, and Tributary Verses on his Death by Mr. Roscoe, and Poem addressed to Burns by Mr. Telford. The Second volume contains General Correspondence and pieces of Miscellaneous Poetry. The Third volume Poems formerly published, with some additions. The Fourth volume contains the Correspondence with George Thomson, and Poems hitherto unpublished.

This is the First Edition edited by Dr. Currie, although his name does not appear on the title page. "It was admitted (writes Robert Chambers), that the Biography was executed with surprising delicacy towards the memory of the Poet, and the feelings of his surviving friends, as well as in the interests of truth and justice." [For sketch of Dr. Currie, see Bibliographical notes.]

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In Two volumes. A new edition, considerably enlarged. [Octavo.]
Edinburgh: Printed by Adam Neil & Co., for T. Cadell, Junr., and W. Davies, *London.* 1800.

Nasmyth's portrait: Engraved by Beugo. A reprint of the 1798 edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings, to which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. The Second Edition. [Octavo.]
London: T. Cadell, Junr., and W. Davies. 1801.

Portrait of Burns: Engraved by J. Neagle. Illustrated titles. Printed by R. Noble, in the Old Bailey. A reprint of the 1800 Edition, with a few corrections. Four Letters to a Female Friend, "My Dear E.," omitted, and Letters added to Charles Sharpe of Hoddham, Miss Williams, Dugald Stewart, and the Earl of Glencairn. Subscribers' names not given. The date of the Poet's birth corrected, from the 29th to the 25th January. Letter from Gilbert Burns to Dr. Currie, dated Dinning, Dumfriesshire, 24th October, 1800, first inserted in this Edition.

"The Biographer of Burns was naturally desirous of hearing the opinion of the friend and brother of the Poet, on the manner in which he had executed his task, before a Second Edition should be committed to the press. He had the satisfaction of receiving this opinion in a letter dated 24th August, approving of the Life in very obliging terms, and offering one or two trivial corrections as to names and dates chiefly, which have been made in this Edition." [Note No. 3, 1st vol., appendix.]

THE WORKS OF ROBERT BURNS; with an Account of his Life, and a Criticism on his Writings, to which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. [4 vols. 12-mo.]
Philadelphia: Thomas Dobson. 1801.

Portrait after Nasmyth, by Lawson.

POEMS ASCRIBED TO ROBERT BURNS, The Ayrshire Bard, not contained in any Edition of his Works hitherto published. [A thin Octavo.] *Glasgow:* Thomas Stewart. 1801.

"Several of these pieces were received by the Publisher in the author's own manuscript, others were obligingly communicated by friends and admirers of the Bard, and some were collected from newspapers; but it is presumed that on perusal all will be found to possess indubitable marks of their imputed parent."—*Preface.*

The Jolly Beggars, The Kirk's Alarm, The Twa Herds, Holy Willie's Prayer, and other Poems, were here, for the first time, printed as a supplementary volume. An addendum states that since the work was published several other pieces ascribed to Burns have been received. Stanzas to the Memory of Burns, by Edward Rushton; Poetical Epistle to Burns from the Rev. Mr. John Skinner; Verses on the Death of Burns, by Mrs. Grant of Laggan; and Letter from Burns to a Kilmarnock friend, are also included.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. To which are added several other pieces not contained in any former edition of his Poems. [12-mo.]
Glasgow: William M'Lellan. 1801.

Portrait of Burns: Engraved by Mackenzie for M'Lellan's Edition of Burns; and view of the house in which Burns was born, engraved by R. Scott. Includes The Jolly Beggars, The Kirk's Alarm, The Twa Herds, and Poems in Stewart's Edition.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. To which are added several other pieces not contained in any former edition of his Poems. [12-mo.]
Glasgow: Chapman & Lang. 1801.

Portrait of Burns: Engraved by Mackenzie for M'Lellan's Edition of Burns; and view of the house in which Burns was born. The same edition as the preceding, printed by Chapman & Lang, for Messrs Vernor & Hood, London Publishers, whose names are on the imprint.

POEMS, By Robert Burns, with his Life and Character, in Two volumes. Embellished with beautiful Engravings. [18-mo.]
Edinburgh: Printed by Oliver & Co. 1801.

Nasmyth's portrait of Burns: Engraved by R. Scott; vignettes and tail pieces by Bewick; and illustrations by A. Carse, engraved by R. Scott. Edinburgh Dedication; a concise account of the Life and Character of the author, and Glossary.

"The Editors have embellished this Edition with some beautiful and characteristic Engravings, and presented the reader with several pieces ascribed to Burns, none of which have been inserted in any former edition of his works. All of these, the Editors presume, will be found on perusal to possess indubitable marks of their imputed parent." [Note at the end of the Life.]

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In Two volumes. To which is prefixed the Life of the Author.

"The simple Bard, unbroke by rules of art,
Pours forth the wild effusions of the heart;
And if inspir'd, its nature's powers inspire;
Her's all the melting thrill, her's all the kindling fire."

All the Poems and Songs that were in the Edition printed at Edinburgh in 1787 are in these two volumes. [12-mo.]
Berwick: J. Taylor. 1801.

Coarse wood-cut vignette portrait of Burns; Life of Robert Burns; Preface to the Kilmarnock and Dedication to the Edinburgh Editions; a glossary and appendix containing a selection of pieces which have appeared separately. These include The Twa Herds, Address to the Toothache, Tam O' Shanter, and Poetical Epistle from the Rev. Mr. John Skinner. [The poetical motto on the title page is not correct, according to the text of the original Kilmarnock Edition, 1786.]

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In Two volumes. A New Edition, which includes all the Poems and Songs in that printed at Edinburgh in 1787 under the author's own inspection; also his Life, and an appendix containing his other select pieces. [12-mo.]
Berwick-upon-Tweed: Printed by H. Richardson for David Forbes, *Edinburgh.* 1801.

Engraved title page, with vignette portrait of Burns. The same edition as the preceding, but a greatly improved portrait. The poetical motto on title page omitted.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT.. By Robert Burns. A New Edition, considerably enlarged. [12-mo.]
Glasgow: Thomas Duncan. 1801.

Life and Character of the Author, including "The Jolly Beggars" and other Poems not in his works previously published.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. The Third Edition. [Octavo.]
London: T. Cadell, Junr., and W. Davies. 1802.

Portrait, engraved by J. Neagle, and Illustrated Titles. A reprint of Dr. Currie's Second Edition. Printed by Wilson & Co., Oriental Press, London.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. Two volumes. [32-mo.]
Edinburgh: James Robertson. 1802.

Portrait of Burns: Engraved by W. Archibald. Vignette—The Plough, on engraved title page. Frontispiece to the second volume—Miniature of Burns. Observations on the Character and Genius of Burns, account of his interment, Monody, Verses to his Memory, and Epitaph. Edinburgh Dedication, and Glossary.

POEMS, BY ROBERT BURNS, with his Life and Character, and a Complete Glossary. Embellished with a Portrait of the Author. [24-mo.] *Edinburgh:* Oliver & Co. 1802.

Portrait by Nasmyth: Engraved by R. Scott. Woodcut vignette. Edinburgh Dedication. A concise account of the Life and Character of the Author.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. Two volumes. [32-mo.] *Paisley:* R. Smith. 1802.

Portrait and vignette. Contains a sketch drawn by a Lady, a native of Jamaica, and an intimate acquaintance of the Poet. This edition was suppressed, and the Publisher, R. Smith, *alias* "Pea-strae," was fined.

CRERAR'S EDITION OF BURNS' POEMS, with his Life and Character. In Two volumes. Embellished with beautiful Engravings. [18-mo.] *Kirkcaldy:* J. Crerar. 1802.

Frontispiece, "The Jolly Beggars," and Illustrations by A. Carse: Engraved by R. Scott. Edinburgh Dedication. A concise account of the Life and Character of the Author; and Monody on the Death of Burns, by a gentleman of Kirkcaldy.

LETTERS ADDRESSED TO CLARINDA, &c. By Robert Burns, The Ayrshire Poet. Never before published. [12-mo.]
Glasgow: T. Stewart. 1802.

"As the Editor is vested with the sole power to publish these letters, any other person presuming to print them will be prosecuted in terms of law."—*Preface, dated Glasgow, 1st March, 1802.*

Two friends, Mr. James Gray, and Mr. Grahame, author of *The Sabbath*, applied to Clarinda (Mrs. M'Lehose) on behalf of a literary gentleman, Mr. Finlay, who was then writing a Life of Burns, for permission to make a few extracts from the letters to enrich his life. This was, unfortunately, granted; but on the express condition that only very few might be taken. By a gross breach of confidence these letters were copied and published; and although an interdict was soon obtained at the instance of the London Publishers of Dr. Currie's Edition, yet in spite of legal proceedings the stolen letters continued to be printed and appended to various Editions of the Poet's Correspondence, till the death of Clarinda in 1841, when a Complete Edition was published by her grandson. Nothing could be more contrary to truth than that the Editor had the sole power to publish them.

STEWART'S EDITION OF BURNS'S POEMS, including a number of Original Pieces never before published. Embellished with Engravings. To which is added an Appendix, consisting of his Correspondence with Clarinda, &c. [18-mo.]
Glasgow: T. Stewart. 1802.

Engraved frontispiece from "The Jolly Beggars," drawn by A. Carse: Engraved by R. Scott. Engraved vignette of The Cottage and Bust of Burns, drawn by J. Denholm. Dedication to the Caledonian Hunt. Sketch of the Life and Character of Burns, with a Criticism on his Works, and a Glossary. The Letters to Clarinda are not printed in this Edition, as stated on the title page, an interdict having been obtained against Stewart, the Publisher.

A reprint of the Poems, as issued weekly in tracts, by Stewart & Meikle. 1799.

THE BEAUTIES OF BURNS. *Air:* J. & P. Wilson. 1802.

Contains Death and Dr. Hornbook, The Twa Brigs, The Cotter's Saturday Night, Halloween, and Songs. Price Threepence.

POEMS, BY ROBERT BURNS, with his Life and Character. [18-mo.] *Dundee:* Printed by F. Ray. 1802.

Edinburgh Dedication. The Life and Character of the Author, and Glossary.

THE POETICAL WORKS OF THE LATE ROBERT BURNS, with an Account of his Life. A New Edition, containing many excellent pieces of the Author's that never made their appearance in the Copyright Edition. [12-mo.]
Newcastle-on-Tyne: M. Angus & Son. 1802.

Portrait of Burns and vignette by J. A. Kidd, Newcastle. Edinburgh Dedication. Sketch of the Life and Character of Burns, reprinted from the Glasgow Edition, and Glossary.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. The Fourth Edition. [Octavo.]
London: T. Cadell & W. Davies. 1803.

Portrait engraved by J. Neagle. Illustrated titles. A reprint of Dr. Currie's Second Edition. Printed by A. Wilson, Oriental Press, London.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. With an Account of his Life. Two volumes. [12-mo.]
Dublin: Printed by Gilbert & Hodges. 1803.

A reprint of the 1793 Belfast Edition, containing "The Silver Gun," and "Halloween," by John Main; and "Epistle," by Eskdale Tam, with a Memoir of the Life of the late Robert Burns, written by R. Heron. Price 5/ British.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. A New Edition, which includes all the Poems and Songs in that printed at Edinburgh in 1787 under the Author's own inspection. [12-mo.] *London:* A. Cleugh. 1803.

The Life of Robert Burns summed up on one page. Edinburgh Dedication, and Glossary. J. Findlay, printer, Arbroath.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. Two volumes. [32-mo.] *Dublin:* N. Kelly. 1803.

Woodcut vignettes. Edinburgh Dedication. Observations on the Character and Genius of Burns, account of his interment, Monody on his Death, Verses to his Memory, Epitaph, and Glossary.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In Two volumes. With a Complete Glossary and Life of the Author. Embellished with a Portrait. [32-mo.]
London: R. Thurgood. 1803.

Portrait engraved by Mackenzie. Edinburgh Dedication. Sketch of the Life of Burns, published 18th May, 1803.

THE POETICAL WORKS OF ROBERT BURNS. A New Edition, including the pieces published in his Correspondence, with his Songs and Fragments. To which is prefixed a Sketch of his Life. In Three volumes. [12-mo.]
London: T. Cadell & W. Davies. 1804.

Nasmyth's portrait: Engraved by R. H. Cromek. Sketch of the Life, initialed A. C. Poem on the Death of Burns, by Mr. Roscoe. Kilmarnock Preface. Edinburgh Dedication, and Glossary. Price 9/ in boards.

The Life of Burns, by Alexander Chalmers, M.A.F.S.A., biographical and miscellaneous writer, born at Aberdeen, 29th March, 1759. His father was a printer and a man of great classical attainments: established the *Aberdeen Journal*, the first newspaper published in that city. His son, Alexander, received a medical education, but devoted himself to literature, left his native city for London, became Editor of the *Public Ledger*, the *London Packet*, and at one time of the *Morning Herald*. The work on which his fame as an author chiefly rests is his General Biographical Dictionary, extending to 32 volumes, begun in 1812 and completed in 1817. Edited an Edition of Shakespeare's Works in 1803 and 1823; compiled a glossary of Shakespeare. He belonged to several Literary Clubs of the old school, of which he was nearly the last surviving member. Died in London, 10th December, 1834.

THE JOLLY BEGGARS: A Cantata Ascribed to the Celebrated Robert Burns. [12-mo.]
Newcastle-upon-Tyne: J. Mitchell. 1804.

"The Jolly Beggars evidently possesses some trait characteristic of Burns, and is on that account worthy of attention."—*Advertisement.*

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. In Two volumes. [Octavo.]
Cork: A. Edwards. 1804.

A reprint of the Dublin Edition, 1803. A Memoir of the Life of the late Robert Burns, written by R. Heron. Poems, "The Silver Gun" and "Halloween," by John Main; and "Epistle," by Eskdale Tam. Engraved portrait of Burns.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. With his Life and Character. [18-mo.]
Edinburgh: Printed by John Turnbull, for Cameron & Co., *Glasgow.* 1804.

Nasmyth's portrait: Engraved by Mackenzie for Cameron & Co.'s Edition. Life of Robert Burns. Edinburgh Dedication, and Glossary.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. With his Life and Character. Embellished with an elegant head. [18-mo.]
Glasgow: Printed by W. Lang for Cameron & Co. 1804.

Edinburgh Dedication, and Glossary.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which is prefixed some Observations on the Character and Condition of the Scottish Peasantry. [3 vols. 12-mo.]
Philadelphia: William Fairbairn. 1804.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. To which are added several other pieces not contained in any former Edition of his Poems, together with the Life of the Author, written by himself, and elegant Extracts from his Letters. [12-mo.] *Wilmington:* Bonsal & Niles. 1804.

Engraved Portrait.

THE POETICAL WORKS OF ROBERT BURNS, with the Author's Life, written by himself. Two volumes. [18-mo.]
Philadelphia: Benjamin Johnson, Jacob Johnson, and Robert Johnson. 1804.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. The Fifth Edition. [12-mo.]
Belfast: Archer & Ward. 1805.

Portrait of Burns, from a drawing of A. Skirving. Engraved by J. Beugo. A reprint of Dr. Currie's Edition.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. With his Life and Character. [18-mo.]
Edinburgh: Denham & Dick. 1805.

Nasmyth's portrait: Engraved by R. Scott. Life of Robert Burns. Edinburgh Dedication, and Glossary.

WORKS OF THE LATE CELEBRATED ROBERT BURNS. With a Sketch of his Life and Character. [64-mo.]
Edinburgh: Printed by J. JOHNSTONE, Strichen's Close, and sold at his book-shop, Blackfriars' Wynd. 1805.

Portrait engraved for Johnstone's Edition of the Scottish Poets. (Unique.)

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. The Fifth Edition. [Octavo.]
London: T. CADELL & W. DAVIES. 1806.

Portrait engraved by J. Neagle, and illustrated titles. A reprint of Dr. Currie's Second Edition. Printed by J. M'Creery, London.

THE POEMS OF ROBERT BURNS. A New Edition. [64-mo.]
Edinburgh: OLIVER & CO. 1806.

Portrait of BURNS: Engraved by R. Scott. Woodcut vignette. Edinburgh Dedication, and Life of Robert Burns.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. With his Life and Character. [12-mo.]
London: MACPHERSON & BOYLE. 1806.

Engraved portrait of BURNS. Life of Robert Burns. Edinburgh Dedication, and Glossary.

LETTERS ADDRESSED TO CLARINDA, &c. BY ROBERT BURNS, THE AYRSHIRE POET. A New Edition. [12-mo.]
Belfast: ARCHER & WARD. 1806.

A reprint of the Glasgow Edition, 1802.

THE POETICAL WORKS OF ROBERT BURNS. [48-mo.]
Edinburgh: OLIVER & BOYD. 1807.

Engraved portrait and title page. Vignette—"Poor Maillie."

"Upon her cloot she coost a hitch
And owre she warsled in the ditch."

Life of Robert Burns, and Edinburgh Dedication.

WORKS OF THE LATE CELEBRATED ROBERT BURNS. With a Sketch of his Life. [64-mo.]
Edinburgh: JOHN JOHNSTONE. 1807.

Frontispiece by Bewick, view of the Cottage where Burns was born, and Edinburgh Dedication.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. With an Account of his Life, and a Glossary. [18-mo.]

O Nature! a' thy shew an' forms,
To feeling, pensive hearts hae charms!
Whether the summer kindly warms,
Wi' life an' light,
Or winter howls, in gusty storms
The lang dark night.

Edinburgh: Printed for ROBERT HUTCHESON, *Glasgow.* 1807.

Engraved portrait. Life of Robert Burns, and Edinburgh Dedication. Printed by Abernethy & Walker.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. A New Edition. [12-mo.]
Belfast: SIMMS & M'INTYRE. 1807.

Nasmyth's portrait: Engraved from a drawing of A. Skirving, by Beugo. A reprint of Dr. Currie's Edition, with Letters to Clarinda added.

THE POETICAL WORKS OF ROBERT BURNS, collated with the best Editions. By THOMAS PARK, Esq., F.S.A. In Two volumes. [18-mo.] *London:* J. SHARPE. 1807.

Frontispieces drawn by Richard Westall, R.A.: Engraved by N. Schiavonetti. Encomium on Burns, by the Rev. James Nicol. Kilmarnock Preface. Edinburgh Dedication, and Glossary. "The Stanhope Press Edition of the Poets."

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. With an Account of his Life, and a Glossary. [12-mo.]

O Nature! a' thy shew an' forms,
To feeling, pensive hearts hae charms!
Whether the summer kindly warms,
Wi' life and light,
Or winter howls, in gusty storms
The lang dark night.

Edinburgh: A. CONSTABLE & Co. 1807.

Contains a Selection of Miscellaneous Poems. "Shepherd Lubin," "The Farmer's Ingle," "Rab and Ringan," "The Loss o' the Pack," &c., &c. Printed by E. Ray, Dundee.

THE POETICAL WORKS OF ROBERT BURNS, and History of his Life. [18-mo.] *Philadelphia.* 1807.

THE COTTER'S SATURDAY NIGHT. BY ROBERT BURNS.
Newcastle-on-Tyne. 1807.

Frontispiece by Thomas Bewick.

THE JOLLY BEGGARS, OR TATTERDEMALIONS: A CANTATA. BY ROBERT BURNS. [18-mo.] *Edinburgh:* OLIVER & BOYD. 1808.

The Henpeck'd Husband. Epitaph on a Henpeck'd Country Squire. The Gudewife of Wauchope House to Robert Burns, and The Answer.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. With an Account of his Life, and a Glossary. [18-mo.]

O Nature! a' thy shew an' forms,
To feeling, pensive hearts hae charms!
Whether the summer kindly warms,
Wi' life an' light,
Or winter howls, in gusty storms
The lang dark night.

Edinburgh: Printed for the Booksellers by ABERNETHY & WALKER. 1808.

Engraved portrait of BURNS. A reprint of the 1807 Edition for Robert Hutcheson, Glasgow.

THE POETICAL WORKS OF ROBERT BURNS, with his Life. Ornamented with Engravings on wood by Mr. BEWICK, from original designs by Mr. THURSTON. In Two volumes. [12-mo.]
Alnwick: CATNACH & DAVISON. 1808.

Edinburgh Dedication. The Life and Character of Robert Burns. A Monody on the Death of Robert Burns, the Scots Bard, written by S. Kemble, Esq. Notes at the end of each volume, and Glossary.

"One of Davison's finest and rarest books."—*Bewick Collector.*

Thomas Bewick, the celebrated wood engraver, was born at Cherryburn, Northumberland, in 1753. Apprenticed to Mr. Beilby, copper-plate printer, Newcastle-on-Tyne, where he soon began to design and make drawings on wood, an occupation in which he delighted, making such progress as to gain the Gold Medal from the Society for the Encouragement of Arts during his apprenticeship. He was afterwards taken into partnership, and gained a world-wide fame for his exquisite specimens of wood engraving. He died at Gateshead, 8th November, 1828, in the 76th year of his age, and was buried at Ovingham, his native village.

RELIQUES OF ROBERT BURNS: consisting chiefly of Original Letters, Poems, and Critical Observations on Scottish Songs. Collected and Published by R. H. CROMEK. [Octavo.] Price 10/6.

"Ordain'd to fire th' adoring Sons of Earth
With every charm of wisdom and of worth;
Or, warm with Fancy's energy to glow,
And rival all but Shakespeare's name below."
—*Pleasures of Hope.*

London: T. CADELL & W. DAVIES. 1808.

The Reliques comprise sixty-two letters, besides common-place books, journals, and fragments of poetry, although several pieces included in the collection had been previously published unknown to the Editor, and a few ascribed to Burns which were not his.

Robert Hartley Cromek was born at Hull in 1770, and intended for the profession of the law, but his tastes ran in another direction. He studied engraving at Manchester and afterwards in London under the celebrated Bartolozzi. An enthusiast in Burns, he visited Scotland, and followed the steps of the Poet from the Cottage in which he was born to the home in which he died at Dumfries, often walking long distances to obscure cottages to obtain a single letter. On this excursion he was accompanied by James M'Clure, the Poet's faithful friend. He succeeded in obtaining many other writings of Burns, but did not think himself justified in printing them. In 1810 he published "Select Scottish Songs," with Critical Observations and Biographical Notices, by Robert Burns. He afterwards accompanied Stothard, the painter, who afterwards went to Dumfries, to study for an Illustrated Edition of Burns, and became acquainted with Allan Cunningham, then a working stone mason, full of poetical aspirations. On showing Cromek some of his poems the engraver treated them lightly, saying, 'Get me something of Burns.' The thought flashed upon Cunningham to impose upon his credulity by suggesting to gather old songs and ballads in Nithsdale and Galloway, which were published in 1810 as "Remains of Nithsdale and Galloway Song," nearly all of which were Cunningham's own composition. Cromek did not live to be undeceived, but died on 14th March 1812.

THE POETICAL WORKS OF ROBERT BURNS. With his Life. Ornamented with Engravings on wood by Mr. BEWICK, from original designs by Mr. THURSTON. In Two volumes. [12-mo.]
Alnwick: WILLIAM DAVISON. 1808.

Portrait of BURNS, by Bewick. The same work as the preceding, with the addition of a portrait. Catnach & Davison separated shortly after the first issue, the latter succeeding to the stock and business.

THE POEMS OF ROBERT BURNS. A New Edition. [32-mo.]

Of manners gentle, of affections mild;
In art a man, simplicity a child;
With native humour temp'ring virtuous rage,
Form'd to delight at once, and lash the age.
Above temptation in a low estate,
And uncorrupted ev'n amongst the great;
A safe companion, and an easy friend,
Unblam'd thro' life, lamented in thy end,
These are thy honours.

Musselburgh: J. FINDLAY. 1808.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. The Sixth Edition. [Octavo.]
London: T. CADELL & W. DAVIES. 1809.

Portrait engraved by Neagle. Illustrated titles. A reprint of Dr. Currie's Second Edition. Printed by J. M'Creery, London.

THE WORKS OF ROBERT BURNS. A New Edition. [32-mo.]
London: OLIVER & BOYD. 1809.

Edinburgh Dedication. Sketch of the Author's Life, (date of birth 29th Jany. instead of 25th). Neat small Edition done up *tuck* for a Pocket Companion.

RELIQUES OF ROBERT BURNS: consisting chiefly of original Letters, Poems, and Critical Observations on Scottish Songs. Collected and Published by R. H. CROMEK. [12-mo.]

"Ordain'd to fire th' adoring Sons of Earth
With every charm of wisdom and of worth;
Or, warm with Fancy's energy to glow,
And rival all but Shakespeare's name below."
—*Pleasures of Hope.*

Philadelphia: BRADFORD & INSKEEP. 1809.

POEMS, LETTERS, &c., &c., ASCRIBED TO ROBERT BURNS, THE AYRSHIRE BARD, not contained in any Edition of his Works hitherto published. Embellished with an Elegant Frontispiece. [18-mo.]

"Form'd to delight at once and lash the age."

London: J. DICK. 1809.

Folding plate of "The Jolly Beggars." Engraved by Isaac Cruickshank. A reprint of the Poems in Stewart's 1801 Edition, and Letters to Clarinda, 1802 Edition.

LETTERS ADDRESSED TO CLARINDA, &c., never before published in America, with a Choice Selection of Poems and Songs. By ROBERT BURNS, the Scottish Bard. [12-mo.]

Philadelphia: JOHN B. AUSTIN. 1809.

Portrait.

SELECT SCOTTISH SONGS, Ancient and Modern. With Critical Observations and Biographical Notices. By ROBERT BURNS. Edited by R. H. CROMEK, F.A.S. Two volumes. [12-mo.]

London: T. CADELL & W. DAVIES. 1810.

Vignettes, and portrait of Cunningham the player, in the 1st vol., by Bewick. The Editor withheld The Jolly Beggars from his previous work, "The Reliques of Burns," but now prints it with an explanation "that he still feels the force of his former scruples, and that he waives them in deference to the general respect which is paid to so eminent a critic as Mr. Walter Scott."

The Appendix to vol. 1st contains an account of Jean Adam, the reputed authoress of "There's nae luck about the house," notices of James Tytler Ross, Author of "The Fortunate Shepherdess," Rev. John Skinner, author of "Tullochgorum," and Joseph Ritson. The portrait of Cunningham was taken by Bewick two days before the player's death, and given to Cromek on his way to Edinburgh. Bewick said, "I walked after old Cunningham in the streets of Newcastle, stopped, loitered behind, repassed him, and in this manner, unobserved, obtained the sketch.

THE POETICAL WORKS OF ROBERT BURNS. In Two volumes. With a Complete Glossary and Life of the Author. [12-mo.]

London: S. A. ODDY. 1810.

Portrait of BURNS. Engraved by Mackenzie. Vignettes and illustrative plates by C. Muss and W. H. Brooke: Engraved by J. Wallis. Price 10/6 in boards. Edinburgh Dedication. The Life of Robert Burns. Encomium on Burns, by the Rev. James Nicol. A Monody on the Death of Burns, the Scotch Bard, by S. Kemble, Esq.

THE POETICAL WORKS OF ROBERT BURNS, to which is prefixed his Life as written by himself, and continued or commented on by others. [12-mo.]

Philadelphia: BENJAMIN CHAPMAN. 1811.

THE POETICAL WORKS OF THE LATE ROBERT BURNS, with an Account of his Life. A new Edition, containing many excellent pieces of the Author's that never made their appearance in the Copyright Edition. [12-mo.]

Newcastle-on-Tyne: M. ANGUS & SON. 1811.

Portrait of BURNS and Vignette, Engraved by R. Scott. A reprint of the 1802 Edition.

THE POETICAL WORKS OF ROBERT BURNS. In Two Vols., with a complete Glossary and Life of the Author. [12-mo.]

London: JAMES GOODWIN, JUNR. 1811.

Portrait of BURNS. Engraved by Mackenzie. Vignettes and Illustrative Plates, by C. Muss and W. H. Brooke. Engraved by J. Wallis. Price 10/6, in boards. A reprint of Oddy's Edition, 1810.

POEMS BY ROBERT BURNS, with an account of his Life and Miscellaneous Remarks on his Writings, containing many Poems and Letters not printed in Doctor Currie's Edition. In two volumes. [Octavo.]

"'Neath the green turf, dear Nature's child,
Sublime, pathetic, artless wild,
Of all thy quips and cranks dispoil'd,
Cold dost thou lie!
And many a youth and maiden mild
Shall o'er thee sigh!"
—RUSHTON.

Edinburgh: Printed for the Trustees of the late JAMES MORISON. 1811.

Portrait, engraved by T. CLERK. Illustrative engravings from pictures by J. Burnet. Edinburgh Dedication. Life and Character of Robert Burns and Glossary. This Memoir is divided between the Two Volumes for compactness. The appendix to vol. 2nd contains stanzas to the memory of BURNS, by Edward Rushton, remarks on his Character by Mrs. Grant, of Laggan. Original Letters of Robert Burns to Mr. Richard Brown, Irvine. Extract of a letter from Mr. David Sillar to R—— A—— in Ayr. And Letter from John McKenzie, surgeon at Irvine, giving personal recollections of their acquaintances with Burns.

"With the selection of the additional Poems that enrich these volumes; or with the conduct and arrangement of the publication, the Writer of the Memoir had no concern: he merely furnished the Life and Critical Remarks, and procured the Original Letters. The Poems alluded to were pointed out by the late Mr Morison, and his selection has been generally adhered to."—*Preface.*

The Life is written by Josiah Walker, a personal acquaintance of the Poet, through the introduction of Dr Blacklock in Edinburgh. He was Tutor in the family of the Duke of Athole, when Burns visited Blair on his Highland Tour. In 1815 he was appointed to the Chair of Humanity in Glasgow University, and died in 1831.

THE POETICAL WORKS OF ROBERT BURNS, with his Life. Engravings on wood by Bewick, from designs by Thurston. Two Volumes. [12-mo.]

Alnwick: W. DAVISON. 1812.

Engraved frontispieces, "The Holy Fair," and "The Jolly Beggars." Vignettes, portrait of Burns, and view of the Cottage. Price 12/, in boards. An Advertisement on the Original Boards describes this Edition as "Ornamented with Engravings on Wood by Mr Bewick, from Original Designs by Mr Thurston, with a number of characteristic Tail Pieces, and two elegantly engraved Copperplate Frontispieces, with Vignette title pages," dated 1812. This Edition includes "The Jolly Beggars," "The Twa Herds," The Kirk's Alarm," and other Poems not in the 1808 Alnwick Editions.

William Davison continued in business at Alnwick up to the time of his death, in 1858, at the ripe age of 77. His collection of Wood Blocks was very large, and it is hardly possible to form an adequate conception of the beautiful specimens which he possessed.

A COLLECTION OF SONGS IN THE SCOTCH DIALECT, by the celebrated ROBERT BURNS. [12-mo.]

Newcastle-upon-Tyne: M. ANGUS & SON. 1812.

Portrait of BURNS. Engraved by R. Scott, and Illustrations by Bewick.

POEMS CHIEFLY IN THE SCOTTISH DIALECT, By ROBERT BURNS, with the Life of the Author, written by himself, and elegant extracts from his Letters, to which is added an appendix, containing a number of pieces not in any former Edition of his Poems. [12-mo.]

Baltimore: A. MILTENBERGER. 1812.

Portrait Engraved by W. R. Jones. Life of ROBERT BURNS, by himself, in a letter to Dr. Moore. Passages transcribed fromBurns' Letters, by John Evans, A.M. Dedication to the Edinburgh Edition. Ode: Burns—the Poet. "The last London Papers inform, that the patrons and admirers of that sweet Bard, the Ayrshire Poet, will meet annually, on the 25th January, to celebrate his Birth-day. At the last meeting the following Ode, composed for the occasion by one of the company, was read." Introductory Note to the Ode and Glossary.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which is prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four Volumes. The Seventh Edition. [Octavo.]

London: T. CADELL & W. DAVIES. 1813.

Portrait engraved by J. Neagle. Illustrated Titles. A reprint of Dr. Currie's Editions. Printed by J. M'Creery, London.

RELIQUES OF ROBERT BURNS, consisting chiefly of Original Letters, Poems, and Critical Observations on Scottish Songs. Collected and Published by R. H. Cromek. Second Edition. [Octavo.]

"Ordain'd to fire th'adoring Sons of Earth,
With every charm of wisdom and of worth:
Or, warm with Fancy's energy to glow,
And rival all but Shakespeare's name below."
—*Pleasures of Hope.*

London: T. CADELL & W. DAVIES. 1813.

A reprint of the 1808 Edition.

THE POETICAL WORKS OF ROBERT BURNS, including the pieces published in his Correspondence and Reliques, with his Songs and Fragments, to which is prefixed a Sketch of his Life. [24-mo.]

London: T. CADELL & W. DAVIES. 1813.

Frontispiece from "Tam O' Shanter." Vignette from "The Cotter's Saturday Night," by T. Nevins. Engraved by J. Scott. A reprint in One Volume of the 1804 Edition.

POEMS, CHIEFLY SCOTTISH. By ROBERT BURNS. With his Life and Character. [12-mo.]

Perth: R. MORISON. 1813.

"Great as is the interest which has been excited by the Poems of the Ayrshire Ploughman, his Life and Character have become objects of no less attention. Some account of the latter being therefore an indispensable requisite in an edition of the former, the following sketch is presented to the reader." Introductory Note. Edinburgh Dedication and Glossary.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. The Eighth Edition, to which are now added, The Reliques of ROBERT BURNS. In Five volumes. [12-mo.]
London: T. CADELL & W. DAVIES. 1814.

Portrait of BURNS. Drawn by T. Stothard, R.A. Engraved by R. H. Cromek. Published 25th August, 1814.
A reprint of Dr. Currie's Edition with the Reliques, as a Fifth Volume.

THE POETICAL WORKS OF ROBERT BURNS, including several Original Pieces not hitherto published in any other Edition of his Poems, with an Account of the Life of the Author, from the most authentic documents. The whole illustrated with Notes, and a complete Glossary. [Octavo.]
Newcastle-upon-Tyne: J. MARSHALL. 1814.

Portrait engraved by T. Clerk. Sketch of the Life of Burns, and Edinburgh Dedication.

THE POETICAL WORKS OF THE LATE ROBERT BURNS, with an Account of his Life. A New Edition, containing many excellent pieces of the Author's that never made their appearance in the Copyright Edition. [12-mo.]
Edinburgh: Printed for DONS & GRANT, Publishers, No. 7 Alison's Square. 1814.

Sketch of the Life and Character of BURNS. On the death of BURNS, by Mr Roscoe. Preface to the Kilmarnock Edition. Edinburgh Dedication and Plates.

THE POETICAL WORKS OF ROBERT BURNS, with a Life of the Author. Embellished with a Frontispiece and Vignette. [18-mo.]
Edinburgh: OLIVER & BOYD. 1814.

Frontispiece, "Tam O' Shanter and Souter Johnny," and Vignette Portrait of Burns. Edinburgh Dedication, and Life of Robert Burns. No Glossary.

THE POETICAL WORKS OF ROBERT BURNS. Complete in One Volume, with a Glossary, and Life of the Author. [24-mo.]
London: JOHN BUMPUS. 1814.

Engraved frontispiece, "Tam O' Shanter," and Vignette portrait of BURNS. Edinburgh Dedication. Encomium on BURNS, by the Rev. James Nicol, and a Monody on the death of ROBERT BURNS, the Scotch Bard, written by S. Kemble, Esq.

LETTERS ADDRESSED TO CLARINDA, &c. BY ROBERT BURNS. A New Edition. [12-mo.]
Belfast: L. RAE. 1814.

With Fac-simile of the handwriting of BURNS, Engraved for the Caledonian Musical Museum. A reprint of the Glasgow Edition, 1802.

THE LIFE AND WORKS OF ROBERT BURNS, as originally Edited by James Currie, M.D. To which is prefaced a Review of the Life of BURNS, and of various Criticisms on his Character and Writings, by Alex. Peterkin. A New Edition. Four Volumes. [Octavo.]

Edinburgh: MACREDIE, SKELLY, & MUCKERSY. 1815.

Portrait engraved by E. Mitchell. Illustrated Titles, dedicated to the Subscribers for a National Monument in memory of BOBERT BURNS.

"The present is an exact reprint of Dr Currie's First Edition. Everything that tends to throw the fullest light on BURNS as a man and a Poet will be found in these Volumes, and for this purpose a very ample review of his Life, and of various Criticisms which have appeared since his death, is included in this Edition. This, the publishers flatter themselves, will render it the fullest and most satisfactory Edition of Burns's Works which has yet been given to the public. There are several Original Documents annexed to the Review, which supply an evident defect in Dr. Currie's work, and which the publishers reckon of inestimable value, as containing the testimony of respectable individuals, who had the most ample opportunities of knowing the conduct of Burns in the latter years of his life; testimony to matters of fact, of more real value than all the hypothetical and visionary speculations of five hundred Biographers and Critics, who never, perhaps, ever saw him. These give the present Edition a claim to public notice which no other can possess."—*Preface.*

The original documents are Letters from Gilbert Burns, James Gray, Alexander Findlater, and George Thomson to Alexander Peterkin, the Editor of this Edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four Volumes. [18-mo.]

London: GALE & FENNER. 1815.

Nasmyth's portrait: Engraved by James Stewart, Edinburgh. Reprint of Dr. Currie's Edition. Printed by J. & C. Muirhead, Edinburgh.

THE POETICAL WORKS OF ROBERT BURNS, with his Songs and Fragments, to which is prefixed a Sketch of his Life. [18-mo.]

Edinburgh: JAMES SAWERS. 1815.

Frontispiece from "Tam O' Shanter." Vignette of the Cottage where Burns was born, Engraved by W. & D. Lizars. Edinburgh Dedication, and Glossary.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. Embellished with Woodcuts. [18-mo.]

Baltimore: F. LUCAS, JUNR., & J. CUSHING. 1815.

Portrait.

THE POETICAL WORKS OF ROBERT BURNS. [18-mo.]

Edinburgh: Published by DOIG & STIRLING. 1815.

Vignette, BURNS' Cottage. Life of Burns, and Edinburgh Dedication. Printed by C. Stewart.

THE POETICAL WORKS OF THE LATE ROBERT BURNS, with an Account of his Life. A New Edition, containing many excellent pieces of the Author's that never made their appearance in the Copyright Edition. [12-mo.]
Edinburgh: DON & GRANT. 1815.

A reprint of *Dons* & Grant's 1814 Edition, but the name spelt *Don*, not Dons. Portrait and *folding plate* of the "Jolly Beggars." Edinburgh Dedication, and sketch of the Life and Character of BURNS. Printed by Thomas Turnbull.

THE POEMS, OF ROBERT BURNS, with a Sketch of his Life. [48-mo.] *Belfast:* DAVID SIMMS. 1815.

Wood Cut Vignette. Edinburgh Dedication. Paper Covers. Price, 2/8½.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. In Four volumes. [18-mo.]
Baltimore: F. LUCAS, JUNR.. & J. CUSHING. 1815.

Portrait and engraved Title, and an Illustration to each Volume. Engraved by Maverick, Harrison, and Edwin.

THE POETICAL WORKS OF ROBERT BURNS, including several Poems not to be found in any other Edition. Also, the Author's Life, written by himself, and Extracts from some of his Letters. In Two volumes. [24-mo.]
Salem, N. Y.: Printed by J. P. REYNOLDS, Sign of the Bible. 1815.

The Extracts from the Letters are by John Evans, M.A. Edinburgh Dedication, and an Anniversary Poem.

LETTERS ADDRESSED TO CLARINDA, &c. BY ROBERT BURNS. A New Edition. [12-mo.] *Dublin:* R. LINDSAY. 1816.

Fac-simile of the handwriting of the Poet from a Manuscript in the possession of his Son. A reprint of the Belfast edition.

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life and a Selection of his best Letters. A New Edition, containing many excellent pieces of the Author's that never appeared in the Copyright Edition. [Octavo.]
Belfast: ALEXANDER M'DONALD. 1816.

Coarse engraved portrait of BURNS. Sketch of the Life and Character of BURNS. Edinburgh Dedication and Glossary.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are added some Observations on the Character and Condition of the Scottish Peasantry. [Octavo.]
Baltimore: F. LUCAS & J. CUSHING. 1816.

THE POETICAL WORKS OF ROBERT BURNS, including all the Poetry contained in Dr Currie's Edition, and many other pieces not printed in the Copyright Edition. To which is prefaced a Sketch of his Life. [12-mo.]
Glasgow: Printed by EDWARD KHULL & Co., for W. SOMMERVILLE, A. FULLARTON, & J. BLACKIE. 1816.

Engraved portrait of BURNS, by R. Scott, and view of the House in which he was born, underneath the portrait. Illustrative Plate from "The Twa Dogs." Edinburgh Dedication.

Sketch of the Life and Character of BURNS and Glossary.

"The Sketch already given, for which we candidly acknowledge ourselves indebted to an Edition of his Poems lately published in Glasgow, is as Copious as the confined limits of our plan will allow; and as accurate, we trust, as the existing sources of information will yield. Now that he is no more, his faults, it is hoped, will soon be forgotten, and his virtues and talents show posterity that in him Scotland lost one of the brightest of her sons of genius, and a manly defender of her liberties."

A foot note to Holy Willie's Prayer says, "This is highly characteristic of the sentiments of many ignorant Bigots, who have a zeal for God (as they imagine) but not according to knowledge; and the Author here, as also in his Holy Fair, and several other pieces, exercises his ingenious talent of satire to expose their ignorance and hypocrisy. Farther to confirm the reality of this pharisaical character, it may be worthy of observation, in this place, that the Rev. George Whitfield, in one of his visits to Scotland, was solemnly reprobated by the Seceders, because he refused to confine his itinerant labours *wholly* to them. The reason assigned for this monopoly was, that they were *exclusively* God's people! Mr Whitfield smartly replied that they had, therefore, the *less need* of his services; for his aim was to turn *sinners* from the error and wickedness of their ways, by preaching among *them* glad tidings of great joy."

THE POETICAL WORKS OF THE LATE ROBERT BURNS, with an Account of his Life. A New Edition, containing many excellent pieces of the Author's that never made their appearance in the Copyright Edition. Embellished with Copperplates. [12-mo.] *Edinburgh:* J. DICK. 1816.

Engraved Portrait of BURNS, and vignette "Scene on the Banks of the Doon"; also, folding plate of "The Jolly Beggars," by I. Cruickshank.

The same edition as the preceding, except the Illustrations. Both printed by Thomas Turnbull, printer, Edinburgh.

This copy was submitted to the celebrated George Cruikshank for information respecting the folding plate of "The Jolly Beggars." To which he replied 5th December, 1870:—"The copy of the Poems of Robert Burns came safe to hand, and to assure you that the Illustration of "The Jolly Beggars," (the folding plate) was designed and etched by my father, Isaac Cruikshank, who, I find, did some times add the additional C to his name, I recollected the Plate the instant I saw it, but the etching must have been done when I was very young, when my father allowed me sometimes to play at etching on the back grounds, or on the corner of the Copperplates; and in this subject of "The Jolly Beggars" there is a little Urchin standing in the corner of the Plate, which is evidently one of my attempts at etching when a little boy. In a work entitled, "Points of Humour," published about 1822-23, there are, I think, four Illustrations designed and etched by me. I have also painted Two Pictures in Oil Colours of Tam O' Shanter, and I have made many sketches from BURNS's Poems. So you see the *great* Poet is a great favourite of mine."

The Folding Plate of "The Jolly Beggars" first appeared in the 1809 Edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, as edited by James Currie, M.D. A New Edition, with additional pieces. In Four volumes. [12-mo.]
Montrose: SMITH & HILL. 1816.

Portrait engraved by Wilson. The additional pieces include "The Jolly Beggars," "The Twa Herds," "The Kirk's Alarm," &c. A History of these Poems by Gilbert Burns, and Critical Remarks from the *Edinburgh Review*, 1809.

THE POETICAL WORKS OF ROBERT BURNS. In Two vols. With a complete Glossary, and Life of the Author. [12-mo.]
London: W. LEWIS & Co. 1816.

Portrait of BURNS. Engraved by Mackenzie. Vignette and Illustrative Plates, by C. Muss, and W. H. Brooke. Engraved by J. Wallis.
A reprint of Oddy's Edition, 1810.

FINDLAY'S EDITION OF BURNS' POEMS, including a number of Original Pieces never before published. Carefully Corrected and Revised in the Scottish Dialect. [Square 16-mo.]
Dublin: Printed and Sold by J. FINDLAY, Army Printer. 1816.

Engraved portrait of BURNS, and Woodcut vignette. Edinburgh Dedication and Glossary. Printed for the Army, a convenient size and shape for the Soldier's Pocket.

THE POETICAL WORKS OF ROBERT BURNS. To which is prefixed a Sketch of his Life. In Two volumes. [32-mo.]
Edinburgh: DOIG & STIRLING. 1817.

Portrait of BURNS. Frontispiece and Vignette. Engraved by Lizars. Life of ROBERT BURNS. Edinburgh Dedication and Glossary.

THE POETICAL WORKS OF ROBERT BURNS, including the pieces published in his Correspondence and Reliques, with his Songs and Fragments. To which is prefixed a Sketch of his Life. [24-mo.]
London: T. CADELL & W. DAVIES. 1817.

Frontispiece from "Tam O' Shanter," and Vignette of the Cottage where BURNS was born. By T. Stothard, R.A. Engraved by J. Scott.
A reprint of previous Editions.

POEMS. BY ROBERT BURNS. [Octavo.]
Kirkcaldy: G. MORISON. 1817.

Illustrations by Burnet. Engraved by Stewart & Burnet for Morison's edition of BURNS. Edinburgh, 1811.
A made up Volume of Poems of Morison's 2 vol. edition. Many Poems have to be omitted to bring the pages consecutively into One Volume.

RELIQUES OF ROBERT BURNS, consisting chiefly of Original Letters, Poems, and Critical Observations on Scottish Song. Collected and published by R. H. Cromek. Fourth Edition. [Octavo.]

"Ordained to fire th' adoring Sons of Earth,
With every charm of wisdom and of worth:
Or, warm with Fancy's energy to glow,
And rival all but Shakespeare's name below."
—*Pleasures of Hope.*

London: T. CADELL & W. DAVIES. 1817.

A reprint of the 1808 Edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life, Criticism on his Writings, &c., as edited by James Currie, M.D. A New Edition. In Four volumes. [12-mo.]
Edinburgh: THOMAS NELSON. 1818.

Portrait engraved by R. Scott. Additional Poems, including "The Jolly Beggars," "The Kirk's Alarm," "The Twa Herds," &c. Also, a History of the Poems, by Gilbert Burns, and Critical Remarks on Dr. Currie's Edition from *The Edinburgh & Quarterly Reviews.*

THE WORKS OF ROBERT BURNS, with an Account of his Life, Criticism on his Writings, &c., as edited by James Currie, M.D. A New Edition. In Four volumes. [12-mo.]
Edinburgh: WILLIAM SAWERS. 1818.

The same edition as the preceding, but a different publisher. Both printed by W. Blair, Edinburgh.

THE POEMS OF ROBERT BURNS. To which is prefixed the Author's Life and a Glossary. [18-mo.]
Belfast: JOSEPH SMYTH. 1818.

Woodcut portrait and vignette. Edinburgh Dedication. A very coarse portrait. The original intention of the Publisher was to affix a Glossary. This was abandoned, and a number of additional Songs were given.

THE POETICAL WORKS OF ROBERT BURNS, including several valuable pieces not published in the Original Edition of his Poems. With a comprehensive Sketch of the Life of the Author. The whole illustrated with Notes, and a complete Glossary. Embellished with eleven beautiful and highly finished Engravings. [Octavo.]
Newcastle-on-Tyne: MACKENZIE & DENT. 1818.

Portrait of BURNS, and vignette by W. Davidson. Illustrations and fac-simile of the handwriting of Robert Burns. "On reading in a newspaper an account of the death of J—— M—— Esq., brother to Miss Isabella —— a particular friend of the Author's." Edinburgh Dedication. The Life of Robert Burns and Glossary.

POETICAL WORKS OF ROBERT BURNS, with an Account of his Life. Embellished with Cuts. [24-mo.]
Dunbar: G. MILLER. 1818.

Edinburgh Dedication.

THE SCOTTISH MINSTREL: being a complete collection of BURNS' Songs. Together with his Correspondence with Mr. Thomson. To which is added a New and Complete Glossary. [18-mo.]

Philadelphia: BENJAMIN WARNER. 1818.

Portrait: W. Haines Sct.

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life, and his Correspondence with Mr. Thomson. To which is added a New and Complete Glossary. In Two volumes. [18-mo.]

Philadelphia: BENJAMIN WARNER. 1818.

Portrait, and Three engraved Title Pages.

THE POEMS OF ROBERT BURNS. [24-mo.]

" A gude New Year I wish thee, Maggie!
Hae, there's a ripp to thy auld baggie.
Tho' thou's howe-backit, now, and knaggie,
I've seen the day
Thou could hae gaen like onie staggie
Out owre the lay.

Edinburgh: OLIVER & BOYD. 1819.

Woodcut frontispiece—Death and Dr. Hornbrook. Vignette—The Auld Farmer's Salutation.
Life of ROBERT BURNS. On the death of BURNS, by Mr Roscoe, and Edinburgh Dedication. Price 2/, boards.

THE BEAUTIES OF BURNS'S POEMS. Consisting of the most admired pieces of that celebrated Scots Poet. [16-mo.]

Falkirk: T. JOHNSTON. 1819.

Vignette, woodcut of the Plough. Printed on coarse rough Brown Paper, similar to the Old Chap Books.

THE LYRIC MUSE OF ROBERT BURNS. Containing all his Songs, and including "The Jolly Beggars." [24-mo.]

" Hark! his hands the lyre explore,
Bright-ey'd fancy hovering o'er,
Scatters from her pictur'd urn
Thoughts that breathe and words that burn."
—*Gray.*

Montrose: JOHN SMITH. 1819.

"It is believed that this is the first attempt to give, in Embodied Form, the whole Lyric Effusions of Burns in One Volume, and it is hoped it will be peculiarly acceptable to the admirers of Scottish Song, to find collected together, at a cheap rate, what could only formerly be procured by consulting at a great expense, a variety of different publications. Some idea of the extent of the collection may be entertained from its containing more than forty Songs not to be found either in Dr. Currie's Edition, Cromek's Reliques, Thomson's Songs, or Johnson's Musical Museum."—*Advertisement.*
Price 2/, boards.

THE POEMS OF ROBERT BURNS. To which is prefixed the Author's Life and a Glossary. [18-mo.]
Dublin: WILLIAM PICKERING & Co. 1819.

Portrait of BURNS. Coarse woodcut and vignette. Edinburgh Dedication and Life of ROBERT BURNS. Contents on the last page. Poems, Songs, and Epitaphs in a connected series.

THE LETTERS OF BURNS. Two volumes. [18-mo.]
London: JOHN SHARPE. 1819.

Vignette portrait of BURNS, from Nasmyth's Picture. Engraved by G. Murray, and Harp and Thistle, by R. W. Engraved by J. Pye.
These are volumes, 3 and 4, of "Sharpe's Select Edition of British Prose Writers." Price 2/6 each. On the fly leaf is printed, "The Letters of ROBERT BURNS," chronologically arranged from Dr. Currie's collection.

POEMS AND SONGS BY ROBERT BURNS, with a short sketch of the Author's Life and a Glossary. [18-mo.]
Edinburgh: OLIVER & BOYD. 1819.

Frontispiece by Clennell. Engraved by Bain. Vignette by Nevins, from "The Cotter's Saturday Night." Edinburgh Dedication. Pocket edition of Standard Works, price 2/6.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. By James Currie, M.D. A New Edition, with many additional Poems and Songs. In Two volumes. [24-mo.]
Montrose: Printed by SMITH & HILL. 1819.

Frontispiece, "Tam O' Shanter," and "Cotter's Saturday Night." Vignette, "Fall of Fyers," and "The Twa Dogs." Designed and engraved by W. & D. Lizars, Edinburgh.
A reprint of Dr. Currie's Edition, with an appendix containing "The Jolly Beggars," "The Kirk's Alarm," and pieces published in Stewart's Edition, 1801.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. A New Edition, with many additional Poems and Songs. In Two volumes. [24-mo.]
Edinburgh: Printed for J. BUMPUS, *London.* 1819.

Same Edition as the previous, without the Plates, and a different Imprint.

THE WORKS OF ROBERT BURNS, with an Account of his Life, Criticism on his Writings, &c., as edited by James Currie, M.D. In Four volumes. With twenty-four elegant engravings. A New Edition. [Octavo.]
Edinburgh: JAMES ROBERTSON. 1819.

Portrait of BURNS. Illustrations by Burnett & Geddes, Engraved by J. Clerk. A reprint of Dr. Currie's Edition. W. Blair, Edinburgh, printer.

THE POEMS AND SONGS OF ROBERT BURNS, with a Life of the Author, containing a variety of particulars, drawn from sources inaccessible by former Biographers. To which is subjoined an appendix, containing a Panegyrical Ode, and a demonstration of BURNS' superiority to every other Poet as a writer of Songs. By the Rev. Hamilton Paul, Minister of Broughton, Glenholm, and Kilbucho.

Air: WILSON, M'CORMICK, & CARNIE. 1819.

Portrait of BURNS, and vignette of the Burns Monument on the "Banks o' Doon." Engraved by Wedgewood.

Introductory Ode by Rev. H. Paul, 1819. Life of BURNS. Kilmarnock Preface and Edinburgh Dedication. The Appendix contains an account of the first Burns Anniversary at the Cottage in 1801. At the request of Provost Ballantine, Mr. Paul prepared a few verses suited to the occasion, and he has since written eighteen Anniversary Odes for the Poet's Birthday. "Farewell to the Alloway Club," recited at the Ninth Anniversary, being the last at which the Author was present. Glossary at the end of the Appendix.

Hamilton Paul was born on the 10th April, 1773, in the parish of Dailly, and County of Ayr. A successful competitor at College with Thomas Campbell in writing verses. Educated for the Church, it was not till 1813 that he became settled in the united parishes of Broughton, Glenholm, and Kilbucho in Peebleshire. Previous to that time, he was joint proprietor of the *Ayr Advertiser*, which he conducted for three years. A diffuse writer of Poetry and Song. Besides the Odes written for the Alloway Club, he contributed about a dozen Odes to the Glasgow Ayrshire Friendly Society. He was associated with Sir James Boswell in founding the Burns Monument at Alloway, and at the first meeting they were the only gentlemen present. They were nothing daunted, but proposed and seconded resolutions alternately, pledging those present to use every effort to raise a memorial worthy of the Poet. The publication of his Life of BURNS called forth the wrath of his clerical brethren, and he narrowly escaped a trial before the ecclesiastical Court for his justification of "The Twa Herds," "The Holy Fair," and "The Kirk's Alarm," but the Presbytery wisely resolved to retire from the contest, "Discretion being the better part of valour." Many eloquent reviews of this work appeared at the time. Two especially attracted attention. One in *Blackwood's Magazine* from Professor Wilson, the other in *The Christian Instructor*, by Dr. Andrew Thomson, severely censuring the Reverend Editor for his vigorous defence of the Poet. Mr. Paul was a general favourite with all classes, learned and unlearned, was gifted with a rare fund of humour, and was through life a zealous defender of the fame of BURNS. He died on the 28th February, 1854, in the 81st year of his age.

THE WORKS OF ROBERT BURNS, with an Account of his Life, Criticism on his Writings, &c., as edited by James Currie, M.D. A New Edition. In Four volumes. [Octavo.]

London: WILLIAM ALLASON. 1819.

Engraved portrait of BURNS. A reprint of Dr. Currie's Edition, on the expiration of the Copyright. Printed by W. Blair, Edinburgh.

THE POETICAL WORKS OF ROBERT BURNS. To which is prefixed a sketch of his Life. In Two volumes. [24-mo.]

Edinburgh: Printed by C. STEWART, and Sold by STIRLING & SLADE. 1819.

The first vol. contains the Poems, Portrait, and Vignette, and the second the Songs. Frontispiece, "The Soldier's Return." Edinburgh Dedication and Glossary. A reprint of the 1815 Edition—Doig & Stirling.

THE POETICAL WORKS OF ROBERT BURNS, including several pieces not inserted in Dr Currie's Edition. Exhibited under a new plan of arrangement, and preceded by a Life of the Author, and a complete Glossary. In Two volumes. [32-mo.]

London: JAMES THOMSON. 1819.

Portrait of BURNS, Engraved by Forman.

"In comparing this Edition with others, it will be found to possess several advantages. It contains, besides a number of other pieces not inserted in Dr. Currie's edition, "The Jolly Beggars," a contata replete with humorous description and nice discrimination of Character, and inferior to no Poem of the same length in the English language. It likewise comprehends "Holy Willie's Prayer," a piece of satire unequalled for exquisite severity and felicitous delineation. The Poems are disposed according to their respective subjects, and divided into five books." Preface initialed J. T. Glossary, after the Life, in 1st volume.

THE PROSE WORKS OF ROBERT BURNS: containing his Letters and Correspondence, Literary and Critical and Amatory Epistles, including Letters to Clarinda, &c. Embellished with nine beautiful and highly finished engravings. [Octavo.]

Newcastle-on-Tyne: MACKENZIE & DENT. 1819.

Frontispiece, "Burns Mausoleum Dumfries." Vignette, Friars Carse Hermitage, and Illustrations engraved for Mackenzie & Dent's Edition. The appendix contains, "Illustrative description of the Engravings," Lines on the death of BURNS, by Mr Roscoe, and a monody on the death of ROBERT BURNS, by S. Kemble, Esq.

LETTERS ADDRESSED TO CLARINDA, &c. BY ROBERT BURNS. A New Edition. [12-mo.]

Glasgow: Printed by R. CHAPMAN. 1820.

A reprint of the Glasgow Edition, 1802, with the addition of three Letters to friends, written at Mossgiel.

THE WORKS OF ROBERT BURNS, containing (1) all his Writings as published by Dr. Currie and others. (2.) A variety of pieces, collected from miscellaneous publications; and (3), some Original Articles. In Three volumes. [16-mo.]

Edinburgh: JOHN ORPHOOT. 1820.

Woodcut frontispieces. The first volume contains, "General Correspondence of ROBERT BURNS." 2nd Volume, "Mr. BURNS' correspondence with Mr. Thomson and Mr Johnson." 3rd Volume, "Life of ROBERT BURNS." Edinburgh Dedication. Poetical Works and Glossary.

LETTERS OF ROBERT BURNS. Two volumes in one. [Square 16-mo.]

Boston: WELLS & LILLY. 1820.

THE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, as edited by James Currie, M.D. A New Edition. In Four volumes. [12-mo.]

Edinburgh: OGLE, ALLARDICE, & THOMSON. 1820.

A reprint of Dr. Currie's edition, including additional Poems, "The Jolly Beggars," "The Twa Herds," "The Kirk's Alarm," &c.; and Gilbert Burns's Letter, giving a History of the Poems. Printed by W. Blair, Edinburgh, the same as the 1818 Edition for Thomas Nelson.

THE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. By James Currie, M.D., F.R.S. In Four volumes. The Eighth Edition. To which are now added some further particulars of the Author's Life, new Notes, illustrative of his Poems and Letters, and many other additions by Gilbert Burns. [Octavo.]

London: T. CADELL & W. DAVIES. 1820.

Nasmyth's portrait of BURNS. Engraved by W. J. Fry. Illustrated Titles. Appendix contains, "Additional Remarks on the causes which contributed to the formation of the peculiar Character of the Peasantry of Scotland." By Gilbert Burns. Also, vindication of the Poet's memory in Letters from A. Findlater and James Gray.

"I have now arrived at a very painful and delicate part of my editorial duty, but in the discharge of which I hope to have the sympathetic consideration of all the feeling and humane who may peruse these pages. On the subject of my brother's habits, succeeding Biographers and Reviewers, presuming they might go beyond Dr. Currie's statements, have brought forward the most revolting calumnies and misrepresentations. To several of these I have been urged to publish answers in order to vindicate my brother's character, but this I could never muster sufficient courage to do. Now, however, that I come before the public in selecting and arranging this Edition of my brother's Works, I beg leave to submit to the world what I consider the true state of the matter."—*Prefatory Note.*

This Edition was a failure, so far as the Publishers were concerned. They expected a mass of fresh information about the Poet in the hope of maintaining a superiority over other Editions now that the Copyright had expired. The agreement was to pay £500 to the Editor if it came to a Second Edition, but as only One Edition was printed, Gilbert Burns got £250, which enabled him to discharge to the widow of the Poet the £180 borrowed out of the profit of the Edinburgh Edition of his Poems. Gilbert Burns did not admit to this New Edition any pieces excluded by Dr. Currie, and his own Notes were few and meagre.

THE POEMS OF ROBERT BURNS, with a sketch of his Life. [48-mo.]

Belfast: SIMMS & M'INTYRE. 1820.

Woodcut vignette. A re-issue of the 1815 edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry. By James Currie, M.D., F.R.S. In Four volumes. The Eighth Edition. To which are now added some further particulars of the Author's Life, new Notes illustrative of his Poems and Letters, and many other additions, by Gilbert Burns. [Octavo.]

London: T. CADELL & W. DAVIES. 1820.

Nasmyth's portrait of BURNS. Engraved by W. J. Fry. Illustrated Titles. Portrait of Dr. Currie, by Horace Hone, engraved by R. H. Cromek. Fac-simile of a Letter from BURNS, and Illustrations drawn by T. Stothard, R.A., and C. R. Leslie. These remainder copies of the 1820 Edition were issued about 1830, with Plates, and entitled "Stothard's Illustrated Edition."

THE POETICAL WORKS OF ROBERT BURNS, including several valuable pieces not published in the Original Editions of his Poems, with a comprehensive sketch of the Life of the Author. The whole illustrated with Notes and a complete Glossary. Embellished with eleven beautiful and highly finished engravings. [Octavo.]

Newcastle-upon-Tyne: MACKENZIE & DENT. 1821.

Portrait and vignette, by W. Davidson, and Illustrations. A reprint of the 1818 Edition.

THE POETICAL WORKS OF ROBERT BURNS, to which is prefixed a Sketch of his Life. [24-mo.]

Printed by W. AITCHISON. 1821.

Frontispiece from "Tam O' Shanter," and vignette, "The Cottage in which BURNS was born."

THE WORKS OF ROBERT BURNS, including his Letters to Clarinda, and the whole of his suppressed Poems. With an Essay on his Life, Genius, and Character. In Four volumes. [18-mo.]

London: Printed for the Editor by RICHARDS & Co. 1821.

Portrait engraved by M. N. Bate. Kilmarnock Preface. Edinburgh Dedication and Glossary.

"The Editor, in the preparation and superintendence of the Text, has endeavoured to unite fullness with accuracy. He has consulted the Original Copies, and restored all those spirited and happy effusions, those Poems and Letters, so replete with irony and satire, with fire and tenderness, which the interested motives of Dr. Currie had consigned to oblivion. He has, moreover, drawn up an Essay on the Life, Genius, and Character of the Author, which will be found to contain a faithful record of the mournful vicissitudes of his fortune, and a defence of his good name against the malignity of hypocrisy and envy."—*Advertisement.*

THE POETICAL WORKS OF ROBERT BURNS, with a Life of the Author. A New Edition. [16-mo.]

London: DEAN & MUNDAY. 1821.

Engraved frontispiece, "The Cotter's Saturday Night," and vignette. Edinburgh Dedication. Price 3/6, boards.

THE POETICAL WORKS OF ROBERT BURNS, with the Life of the Author, and a complete Glossary. In Two volumes. [12-mo.]

London: C. BAYNES. 1821.

Vignettes, by H. Rose, engraved by W. Swift, and Illustrations. Edinburgh Dedication. Memoir of the Life of ROBERT BURNS. Encomium on BURNS, by the Rev. James Nicol, and Glossary.

THE POETICAL WORKS OF ROBERT BURNS. Two volumes. [18-mo.]

Chiswick: From the Press of C. WHITTINGHAM.
London: R. JENNINGS, & T. TEGG. 1821.

Vignettes, "Tam O' Shanter," and "Halloween." Painted by Stothard. Engraved by Davenport. Price 6/. Whittingham's Cabinet Library Edition, with beautiful embellishments. Kilmarnock Preface. Edinburgh Dedication and Glossary. First volume dated on vignette 11th October, 1821. Second volume dated 22nd October, 1821. Price Six Shillings.

THE POETICAL WORKS OF ROBERT BURNS, including all the Poetry contained in Dr Currie's Edition, and many other pieces not printed in the Copyright Edition. To which is prefixed a highly interesting Life of the Author. [12-mo.]

Glasgow: KHULL, BLACKIE, & Co. 1821.

A reprint of the 1816 Edition, with slight variation in arrangement, and the addition of Poem, "On the death of Burns," by Mr Roscoe.

THE POETICAL WORKS OF ROBERT BURNS, with a Life of the Author, and a Complete Glossary. In Two volumes. [12-mo.]

London: Printed and Published by C. BAYNES. 1822.

Vignette and Portrait.

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life, and his Correspondence with Mr Thomson. To which is added a new and complete Glossary. In Two volumes. [18-mo.]

Philadelphia: M'CARTY & DAVIS. 1822.

Portrait of BURNS. Engraved Titles and Plate.

THE POETICAL WORKS OF ROBERT BURNS, including the Pieces published in his Correspondence and Reliques, with his Songs and Fragments. To which are prefixed a history of the Poems, by his brother, Gilbert Burns, and a sketch of his Life. In Two volumes. [12-mo.]

London: JOHN BUMPUS. 1822.

Portrait of BURNS. Engraved by Freeman. Sketch of the Life, &c. "On the death of Burns," by Mr Roscoe. Preface to the Kilmarnock Edition. Edinburgh Dedication and Glossary.

THE POETICAL WORKS OF ROBERT BURNS, including the pieces published in his Correspondence and Reliques, with his Songs and Fragments. To which is prefixed a Sketch of his Life. [24-mo.]

London: T. CADELL. 1822.

Frontispiece from "Tam O' Shanter," and vignette, "The Cottage in which Burns was born." A reprint of previous Editions.

THE POETICAL WORKS OF ROBERT BURNS, including the pieces published in his Correspondence and Reliques, with his Songs and Fragments. To which is prefixed a Sketch of his Life. In Three volumes. [12-mo.]

London: T. CADELL. 1823.

Frontispieces drawn by C. R. Leslie. Engraved by E. Finden and C. Heath. Illustrated with Bewick's Cuts. Published 25th March, 1823. A reprint of the 1804 Edition, with miscellaneous Poetry selected from the Reliques of Robert Burns, first published by R. H. Cromek. Life, by Alexander Chalmers.

THE POETICAL WORKS OF ROBERT BURNS, including several pieces not inserted in Dr. Currie's Edition, exhibited under a new plan of arrangement, and preceded by an original Life of the Author, and a Critique upon his Writings, with an enlarged Glossary. In Two volumes. [48-mo.]

London: W. T. SHERWIN. 1823.

Portrait engraved by L. How. Kilmarnock Preface and Edinburgh Dedication. Price 6/, boards.

"While the merits of BURNS, as a writer, was almost universally acknowledged, it must be painful to find that those gentlemen who patronised him should have met with reproach from a quarter where it could never have been expected. A reverend gentleman, now no more, in speaking of BURNS, observed, "That those persons who patronised that man were a disgrace to their country." Is it possible that a gentleman, whose own genius had burst asunder the fetters of fanaticism, could so far degrade himself? He surely must have forgotten what he had suffered in his own person when he made the assertion. In what light was his tragedy considered by the members of the Kirk when they expelled him from the performance of his duties?"—*Critique.*

THE POETICAL WORKS OF THE LATE ROBERT BURNS. A New Edition, containing many excellent pieces of the Author's that never made their appearance in the Copyright Edition. [12-mo.]

Edinburgh: Printed by THOMAS TURNBULL. 1823.

Edinburgh Dedication. Neither Life nor Glossary.

THE POETICAL WORKS OF ROBERT BURNS, with several pieces never before published. Notes illustrative of his Poems, and Definitions of all the Scottish Words and Phrases. To which is prefixed an Account of his Life, and also a view of his Character, by Gilbert Burns. [Royal Octavo.]

Philadelphia: B. CHAPMAN. 1823.

THE SONGS AND BALLADS OF ROBERT BURNS, including Ten never before published, with a Preliminary Discourse and Illustrative Prefaces. [18-mo.]

London: WILLIAM CLARK. 1823.

Portrait engraved by M. N. Bate. Biographical Notice, and Preliminary Discourse in which the Amatory Ideas of BURNS are compared with those of Solomon, Anacreon, and Sappho.

The Ten Pieces are the "Postcript to Yestreen I had a Pint o' Wine," "The Patriarchs," "Ye hae lien wrang, Lassie," "Supper is na ready," "The Union," "Wha'll kiss me now," "The Fornicator," "The case of Conscience," "Jacob and Rachel," and "Donald Brodie."

"The Song of Solomon falls infinitely short of the chaste and ardent pathos of BURNS." We think the notions of Solomon concerning love less spiritual, less delicate, and less pleasing than those of BURNS. His own elucidation is is oftener wanted, and his own ideas are more wild and confused. Yet BURNS, in some instances, has imitated or pharaphrased his sentiments. The last two lines of "Lovely Nancy" may be traced, we think, to chap. vi., verse 5 of "The Song of Songs."

Some of the additional Songs are only seen in privately printed volumes of "The Merry Muses."

THE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings, &c., by James Currie, M.D. A New Edition, with many additional Pieces. In Two volumes. [24-mo.]

Montrose: DAVID HILL. 1823.

Frontispieces and vignettes. The first volume contains the Life and Letters of BURNS, and the second his Poems.

THE POETICAL WORKS OF ROBERT BURNS, to which is prefixed a Sketch of his Life. [24-mo.]

Edinburgh: Printed by W. AITCHISON. 1824.

Frontispiece from "Tam O' Shanter," and vignette, "The Cottage where BURNS was born." Engraved by W. D. Lizars. Life and Edinburgh Dedication.

WORKS OF ROBERT BURNS, with an Account of his Life. In Four volumes. [18-mo.]

New York: W. A. BARLOW. 1824.

Portrait and Engraved Title Pages, by Durand.

THE LIFE AND WORKS OF ROBERT BURNS, as originally Edited by James Currie, M.D. Two which is prefixed a Review of the Life of BURNS, and of various Criticisms on his Character and Writings, by Alexander Peterkin. A New Edition, with many additional pieces. In Four volumes. [24-mo.]

New York: S. KING. 1824.

Portrait, frontispieces and vignettes. Engraved by W. & D. Smith, from Designs by Stothard and others. Four Engravings. An American reprint of the Edinburgh Edition.

THE WORKS OF ROBERT BURNS, to which is prefixed a Life of the Author, by James Currie, M.D. A New Edition. In Two volumes. [Octavo.]

London: THOMAS TEGG. 1824.

Portrait of BURNS, by R. Malcolm, Engraved by Freeman. Advertisement to the first Edinburgh Edition of Currie's BURNS. Edinburgh Dedication and Glossary. A reprint of Dr Currie's Editions, issued after the expiration of the Copyright

THE POETICAL WORKS OF ROBERT BURNS: Including several Pieces not inserted in Dr. Currie's Edition, with an enlarged Glossary, and an original Life of the Author. Two volumes in One. [24-mo.]

London: J. & T. ALLMAN. 1824.

Portrait of BURNS, and vignette from "The Soldier's Return." Life of BURNS. Critique on the Writings of BURNS, Glossary, Kilmarnock Preface, and Edinburgh Dedication. New English Classics. Price 5/ in boards.

"However unlike BURNS may be to SHAKESPEARE in the range of his genius, there is something of the same magnanimity and unaffected character in him. He had little of Shakespeare's imagination or inventive power, but in the narrow circle of personal feeling or domestic incidents, his poetic ideas flow equally vigorous and powerful. "Bruce's Address to his Army" is not equalled by any Poem of the same kind in being."—*Critique.*

THE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings, &c., by James Currie, M.D. A New Edition, with many additional Pieces. In Two volumes. [24-mo.]

Montrose: Printed by D. HILL, for GEORGE CLARK, Aberdeen. 1824.

Frontispiece, "Tam O' Shanter," and "The Cotter's Saturday Night." Vignettes, "Falls of Fyers," and "The Twa Dogs." Designed and Engraved by W. & D. Lizars. Appendix contains additional Poems, "The Jolly Beggars," &c., and Glossary.

THE POETICAL WORKS OF ROBERT BURNS, THE AYSHIRE BARD, including all the Pieces originally published by Dr. Currie, with various Additions. A New Edition, with an Enlarged and Corrected Glossary, and a Biographical Sketch of the Author. [Octavo.]

"Gie me ae spark o' Nature's fire,
That's a' the learning I desire;
Then tho' I drudge thro' dub an' mire,
At pleugh or cart,
My muse, tho' hamely in attire,
May touch the heart.

London: JONES & COMPANY. 1824.

Portrait engraved by J. Rogers. Price 9/, cloth. Biographical Sketch of the Author "on the Death of BURNS," by Mr. Roscoe. Kilmarnock Preface. Edinburgh Dedication. Poems and Glossary, paged for two volumes. The second division contains the Life of Robert Burns, General Correspondence, and a Criticism on his Writings, by Dr. Currie. Originally issued in 18 Weekly Numbers, at 6d. each.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [12-mo.]

London: John Sharpe. 1824.

Vignette from "The Cotter's Saturday Night," and Illustrations drawn by R. Westall, R. A., Engraved by W. Finden. Price 9/ in boards. Edinburgh Dedication, and Kilmarnock Preface.

"The present Volume consists of all the Poems published in the Author's lifetime, with the exception of a few Lyrical Pieces, which are thrown into the alphabetical arrangement of another Volume, comprising his Songs, Posthumous Poems and Reliques; and which together form a complete Edition of his Poetical Works." *–Preface.*

SONGS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Burns. [12-mo.]

London: John Sharpe. 1824.

Vignette from "Flow Gently Sweet Afton," and Illustrations, drawn by R. Westall, R. A., Engraved by W. Finden. Price 9/ in boards. Uniform with the Poems, both published, 1st August, 1824.

BURNS' SONGS, CHIEFLY SCOTTISH. [18-mo.]

London: John Sharpe, Published 1st February. 1825.

Vignette Title—a smaller and quite different Edition from the foregoing.

THE BRITISH ANTHOLOGY OR POETICAL LIBRARY: Vol. 8. Burns. [16-mo.]

London: John Sharpe. 1825.

Four Parts, Vignette Illustrations to each part, by R. Westall, R.A. Engraved by W. Raddon. 1st Part Songs, chiefly Scottish. 2nd, "The Cotter's Saturday Night," and other Poems. 3rd, "Tam O'Shanter," &c. 4th, "Halloween." The Series complete in Eight Volumes. Price Two Guineas.

THE POETICAL WORKS OF ROBERT BURNS, with a Glossary and a Biographical Sketch of the Author. In Two volumes. University Edition. [64-mo.]

London: Jones & Company. 1825.

Portrait and vignette. Kilmarnock Preface and Edinburgh Dedication. A Perfect Gem.

THE WORKS OF ROBERT BURNS, as originally Edited by James Currie, M.D., with many additions. Two volumes. [24-mo.]

London: T. & J. Allman. 1825.

Frontispieces, "Death and Dr. Hornbook," "Scotch Drink," Vignettes, "Tam O' Shanter," and "Burns at the Plough." Designed and Engraved by Kirkwood & Son, Edinburgh.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings, &c., by James Currie, M.D. A New Edition, with many additional Pieces. In Two volumes. [24-mo.]

Edinburgh: Published by George Clark, Aberdeen. 1825.

The same Edition as the preceding, both printed by William Aitchison, Edinburgh.

THE POETICAL WORKS OF ROBERT BURNS: Including Several Pieces not inserted in Dr. Currie's Edition; exhibited under a new plan of arrangement, and preceded by a Life of the Author, and a complete Glossary. In Two volumes. [24-mo.]

New York: D. MALLORY. 1825.

Portrait and Engraved Title,

DOVE'S ENGLISH CLASSICS: The Poetical Works of ROBERT BURNS, carefully Collated, with Original Explanatory Notes. [24-mo.]

London: J. F. DOVE. 1826.

Frontispiece and Vignette by H. Corbould. Engraved by C. Heath. Price Six Shillings.

"The Poems in this Edition are systematically arranged; and, for the facility of reference, an Alphabetical List of the Songs and Ballads is given in the table of contents. Original Explanatory Notes have been furnished by a literary gentleman, in which allusions to local customs are illustrated; obscure phrases rendered intelligible to the English reader, and the inconvenience and often unsatisfactory result of referring to a Glossary avoided."—*Advertisement.*

THE BEAUTIES OF BURNS, consisting of Selections from his Poems and Letters, by Alfred Howard, Esq. [18-mo.]

London: THOMAS TEGG. 1826.

Portrait of BURNS, Engraved by Charles Heath. Volume 8 of Howard's Beauties of Literature. Published monthly. Price 2/6.

THE POETICAL WORKS OF ROBERT BURNS, THE AYRSHIRE BARD: including all the Pieces originally Published by Dr. Currie, with various additions. A New Edition, with an Enlarged and Corrected Glossary, and a Biographical Sketch of the Author. [Octavo.]

"Gie me ae spark o' Nature's fire,
That's a' the learning I desire;
Then tho' I drudge thro' dub or mire,
At pleugh or cart,
My muse, tho' hamely in attire,
May touch the heart."

London: JONES & COMPANY. 1826.

Portrait engraved by J. Rogers. A Re-print of the 1824 Edition. Price 9/, cloth. Printed by Andrew Duncan, Glasgow, printer to the University.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings, to which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. A New Edition. Four Volumes complete in One, with many additional Poems and Songs, and an Enlarged and Corrected Glossary. From the last London Edition of 1825. [Octavo.]

New York: WILLIAM BORRADAILE. 1826.

Portrait and Engraved Titles. The First American Edition to acknowledge its indebtedness to English Copyright for being able to issue a pirated Edition, and do penance on the Title Page as a slight atonement.

THE POETICAL WORKS OF ROBERT BURNS, with his Songs and Fragments, to which is prefixed a Sketch of the Author's Life. [24-mo.]

Glasgow: GEORGE LOVE & Co. 1828.

Portrait.

THE LETTERS OF ROBERT BURNS, Chronologically Arranged, comprehending the whole of Dr. Currie's Collection, and the most valuable portion of Cromek's Reliques. [12-mo.]

Glasgow: RICHARD GRIFFIN & Co. 1828.

"The Prose Writings of BURNS are thus limited to their real dimensions, yet presented in a shape, at once portable and suitable to the library of the man of taste, or the table of the drawing-room."—*Advertisement.*

The Clarinda Letters not included in this Collection.

THE POETICAL WORKS OF ROBERT BURNS, THE AYRSHIRE BARD: including all the Pieces originally Published by Dr. Currie, with various additions. A New Edition, with an Enlarged and Corrected Glossary, and a Biographical Sketch of of the Author. [Octavo.]

"Gie me ae spark o' Nature's fire,
That's a' the learning I desire;
Then tho' I drudge thro' dub or mire,
At pleugh or cart,
My muse, tho' hamely in attire,
May touch the heart."

London: JONES & COMPANY. 1828.

Portrait engraved by J. Rogers. A reprint of the 1824 Edition. Price 9/. cloth. Printed by Hutchison & Brookman, Glasgow.

THE POETICAL WORKS OF ROBERT BURNS: including Several Pieces not inserted in Dr. Currie's Edition, with an Enlarged Glossary, and an Original Life of the Author. Two volumes in One. [24-mo.]

London: JOSEPH SMITH. 1828.

Engraved Portrait of BURNS, and Vignette: "The Soldier's Return," price 5/. Life of Robert Burns. Critique on the Writings of BURNS, and Glossary. Kilmarnock Preface. Edinburgh Dedication. Poems, chiefly Scottish, in Five Books. Moral, Religious, and Preceptive, Pathetic, Elegiac, and Descriptive, Familiar and Epistolary, Humorous, Satirical, Epigrammatical, and Miscellaneous, Songs and Ballads.

THE POEMS AND SONGS OF ROBERT BURNS, with a Life of the Author, and a Glossary. [24-mo.]

Alnwick: W. DAVISON. 1828.

Frontispiece, Big Bellied Bottle. Vignette, and Woodcut Illustrations by Thomas Bewick. Life of Robert Burns. Edinburgh Dedication. Price 2/6, boards.

LIFE OF ROBERT BURNS, By J. G. Lockhart, L.L.B. [18-mo.]

"Of him who walked in glory and in joy
Behind the plough upon the mountain side."
—Worsworth.

Edinburgh: Printed for Constable & Co. 1828.

"A Gem in Biography," and forms vol. xxiii. of Constable's Miscellany of Original and Selected Publications in the various departments of Literature, Science and the Arts.

LIFE OF ROBERT BURNS. By J. G. Lockhart, L.L.B. [Octavo.]

"Of him who walked in glory and in joy
Behind the plough upon the mountain side."

Edinburgh: Published by Constable & Co. 1828.

A reprint, in Large Type, of the previous work, forming a handsome Octavo Volume.

THE POETICAL WORKS OF ROBERT BURNS, The Ayrshire Bard: Including all the Pieces originally published by Dr. Currie, with various additions. A New Edition, with an Enlarged and Corrected Glossary, and a Biographical Sketch of the Author. [Octavo.]

"Gie me ae spark o' Nature's fire,
That's a' the learning I desire;
Then tho' I drudge thro' dub or mire,
At pleugh or cart,
My muse, tho' hamely in attire,
May touch the heart.

London: Jones & Company. 1829.

Portrait engraved by J. Rogers. A reprint of the 1824 Edition. Price 9/, cloth. Printed by Hutchison & Brookman, Glasgow.

THE POETICAL WORKS OF ROBERT BURNS: Complete, with a Sketch of his Life, and an Original Essay on his Character and Writings. [18-mo.]

Dublin: E. M. Warren. 1829.

Edinburgh Dedication. Preface to the First Edition, and Glossary. Cheap Edition, in printed Paper Covers.

THE POETICAL WORKS OF ROBERT BURNS, as Collected and Published by Dr. Currie, with additional Poems, a Memoir of the Author, and an Enlarged Glossary. [12-mo.]

London: Jones & Company. 1829.

Biographical Sketch of the Author. "On the death of Burns," by Mr. Roscoe. Kilmarnock Preface. Edinburgh Dedication and Glossary.

Diamond Cabinet Edition of Select British Poets. Volume 2nd comprising the Works of Henry Kirk White, Burns, Beattie, Shenstone, Gay's Fables, Butler, and Select Works of Lord Byron. Price 10/6.

Miniature portraits of the Poets, Engraved by J. Rogers, as a frontispiece. Vignette painted by Harvey.

[illegible] Two volumes

[illegible] 1831.

[illegible] Second.

[illegible] Two volumes.

[illegible] 1831.

[illegible] Memoir of Burns.

[illegible] and Knight Grand [illegible] Knight of the [illegible] Navy, born 10th [illegible] the Navy and received a commission [illegible] the late of the Inner Temple, 6th [illegible] was continued in claims of peerage [illegible] the Society of Antiquaries, [illegible] particularly history, [illegible] succession bear [illegible] the Lives of Cowper, [illegible] the Poets. He died at [illegible] on the 1st August, 1845, aged 49, and [illegible]

THE WORKS OF ROBERT BURNS, with an Account of his Life [illegible] which is prefixed some [illegible] and Character of the Scottish [illegible] James Currie, M.D. A New Edition. Four [illegible] with many additional Poems and [illegible] and an Enlarged and Corrected Glossary. From the [illegible]

New York: S. & D. A. Forbes. 1830.

THE [illegible] WORKS OF ROBERT BURNS, with a Sketch [illegible] by James Currie, M.D., with many additional [illegible] and Songs, and an Enlarged and Corrected Glossary. [illegible]

London: G. Jones & Co. 1830.

[illegible] Biographical Sketch of the Author. "On the death of [illegible] Preface to the Kilmarnock Edition, and Edinburgh [illegible]

THE [illegible] WORKS OF ROBERT BURNS, with his Life, [illegible] &c. Two volumes in One. [16-mo.]

London: Joseph Smith. 1830.

[illegible] Poems in Five Books. A reprint of the 1825 [illegible]

TAM O' SHANTER AND SOUTER JOHNNY. A Poem, by ROBERT BURNS, illustrated by Thomas Landseer. [12-mo.]

"The swats sae ream'd in Tammie's noddle,
Fair play, he car'd na deils a boddle."

London: MARSH & MILLER. 1830.

Thomas Landseer, son of John Landseer, A.R.A., and elder brother of the celebrated Edwin Landseer, was born at the close of the last century, has occupied a distinguished place as an Engraver, and a constant Exhibitor at the Royal Academy. His finely executed plate of Rosa Benheur's Horse Fair in 1861, added greatly to his reputation. His best Engravings are after his brother's Pictures, of which he has managed to catch not only the spirit, but even the style in which they are painted, giving almost the touches of the brush. In 1871 he published "The Life and Letters of William Bewick, Artist." In Two volumes. His death occurred 20th January, 1880, having reached the venerable age of over four-score years.

AN ADDRESS TO THE DEIL. BY ROBERT BURNS, with Explanatory Notes, Illustrated by numerous Engravings on Wood, after designs by Thomas Landseer. [12-mo.]

London: WILLIAM KIDD. 1830.

"A limited number of proof impressions of the Plates, on India Paper, have been taken off, and may be had separately."—*Advertisement.*

"BURNS, like Orpheus or Theseus of old, must have evidently penetrated into the very recesses of his infernal Kingdom; and to the fortunate event of our Poet's returning alive into the cool air of Ayrshire, to remonstrate with the grim monarch whose domestic policy he has been considering, we owe those touches of occupation and character which Mr. Landseer has worked up in the preceding sketch. We cannot undertake to say whether or not "Auld Hornie" be a portrait, but the brimstone ladle is wielded by him with such an air, and the "cavern grim and sootie" is glowing with such a light, that we have no more doubt of the identity of the person or the place, than seems to possess the mortal supervisor who looks down from his rocky shelf upon the fearful business of the infernal kitchen, under much the same feeling with which a spring chicken, rescued from the knife and perched in some secure concealment, would probably regard a score or two of his brethren roasting." —*Note.*

THE COMPLETE WORKS OF ROBERT BURNS, with an Account of his Life, and Criticism on his Writings, with Observations on the Character and Condition of the Scottish Peasantry, and a Copious Glossary, by James Currie, M.D. Four volumes complete in One. [12-mo.]

New York: S. KING. 1831.

Portrait and Engraved Title.

LIFE OF ROBERT BURNS. BY J. G. LOCKHART, L.L.D., with an Essay on his Writings, prepared for this Edition. [18-mo.]

"Of him who walked in glory and in joy
Behind his plough upon the mountain side."

—WORDSWORTH.

New York: WILLIAM STODARD. 1831.

Portrait and Engraved Title, by Gimber.

THE WORKS OF ROBERT BURNS: Including his Letters to Clarinda, and the whole of his Suppressed Poems, with an Essay on his Life, Genius, and Character. Complete in One volume. [12-mo.]

London: WILLIAM CLARK. 1831.

Naysmith's portrait of BURNS, engraved by J. Kennerley. Essay on his Life, Genius, and Character, initialed J. R. Memoirs of the Life and Writings of BURNS, by his brother Gilbert. Kilmarnock Preface. Edinburgh Dedication. Poems of BURNS, in Eight Books. Letters, &c. Appendix contains Letter from Dr. Blacklock to Rev. Mr. G. Lawrie. Poetical Epistle from Dr. Blacklock to BURNS. Poetical Epistle from Mrs. Scott. Song by Lapraik, &c. Poem "On the Death of BURNS," by Mr Roscoe, and Glossary.

"The present edition of the Works of BURNS was undertaken with the view of presenting the public with a collection more extensively formed, more copiously illustrated, and less expensive in the purchase than any that has yet appeared. It contains an Essay on the Life, Genius, and Character of the Author, in which the vicissitudes of his fortune are recorded, and his memory defended against the malignity of hypocrisy and envy."—*Preface.*

The Ten Songs, never before Published, in the 1823 Edition of Clark, are not included in this Collection of his Poetical Works, and have ever since been rigidly suppressed by all Publishers. The Title Page of this Edition is therefore not correct.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. A New Edition. Four volumes complete in One, with many additional Poems and Songs, and an Enlarged and Corrected Glossary. From the last London Edition of 1825. [Octavo.]

Philadelphia: J. CRISSY & J. GRIGG. 1831.

Portrait of BURNS, and vignette, "Friars Carse Hermitage," engraved by J. V. Stout, New York. A reprint of the London Edition. Jones & Company, 1825.

THE SONGS OF ROBERT BURNS, with his Life, and a Glossary. [64-mo.]

"And mony a canty day, John,
We've had wi' ane anither."
—*Vide* p. 47.

Glasgow: RICHARD GRIFFIN & Co. 1831.

Frontispiece, "BURNS at the Plough," by J. Stewart, engraved by Wilson. Vignette, "John Anderson, My Jo."

THE POETICAL WORKS OF ROBERT BURNS. [12-mo.]
Printed for the BOOKSELLERS in AUSTRALIA. 1832.

Pen and Ink Sketch of BURNS, from Taylor's Authenticated Picture, and Vignette, "Tam O' Shanter, and Souter Johnny."

"His ancient trusty drouthy crony."

The 1813 Perth Edition, with Illustrated Title Page, and Frontispiece Portrait.

THE POETICAL WORKS OF ROBERT BURNS, THE AYRSHIRE BARD: including all the Pieces originally Published by Dr Currie, with various Additions. A New Edition, with an Enlarged and Corrected Glossary, and a Biographical Sketch of the Author. [Octavo.]

"Gie me ae spark o' Nature's fire,
That's a' the learning I desire;
Then tho' I drudge thro' dub or mire,
At pleugh or cart,
My muse, tho' hamely in attire,
May touch the heart."

London: JONES & COMPANY. 1832.

"Another of the same" as all the former reprints of Jones' Octavo Editions.

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life, and an Enlarged and Corrected Glossary. [24-mo.]
Edinburgh: THOMAS NELSON and PETER BROWN. 1832.

Engraved Portrait.

Volume 4. Select British Poets. Edinburgh Dedication, and Biographical Sketch of the Author.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. A New Edition, with many additional Poems, and Songs. From the latest London Edition. Embellished with Fifty-three Engravings on Wood. [Octavo.]

New York: BOOTH & SON. 1832.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes complete in One, with an Enlarged and Corrected Glossary. Diamond Edition. Embellished with an Original Design from the "Cotter's Saturday Night." The First Diamond Edition. [18-mo.]

Edinburgh: JAMES CHAMBERS. 1833.

This is the first Edition of the Diamond Series. It has no Plates like its successors, only the Frontispiece, but more carefully printed on better paper. It went through Ten Editions, and was for many years a favourite Edition with young readers who could bear the extreme small type.

SELECTIONS FROM THE SCOTTISH POEMS OF ROBERT BURNS. [12-mo.]

Edinburgh: WALTER SEYTON. 1834.

Woodcut Vignette. Price 1/6.

THE WORKS OF ROBERT BURNS, with his Life, by Allan Cunningham. In Eight volumes. [Foolscap Octavo.]

"High Chief of Scottish Song!
That could'st alternately impart
Wisdom and rapture in thy page,
And brand each vice with satire strong;
Whose lines are mottoes of the heart,
Whose truths electrify the sage."

—CAMPBELL.

London: COCHRANE & M'CRONE. 1834.

Portrait of BURNS, from the Original Painting, by Alexander Nasmyth, engraved by W. C. Edwards. The birthplace of the Poet, from a drawing by T. Stothard, R.A., engraved by R. Brandard. Each Volume illustrated with Two Landscape Vignettes, by D. O. Hill, S.A., from real Scenes taken by him expressly for this Publication, engraved by Goodall, Brandard, Miller, Wallis, Cooke, Graves, and Horsburgh. The last Volume has a Profile and seal of BURNS, and Fac-simile of the Original Song by BURNS, "The Blue-eyed Lass," Air by Captain R——.

"When this Edition of BURNS was first announced, six volumes, it was calculated, would contain all that was desirable to publish of his Writings. But the success of the First volume opened new sources of intelligence. So many new Poems, new Songs, new Letters, and new Anecdotes were supplied, that the Editor began to feel the necessity of extending the limits of his undertaking. Nor was this all; the propriety of forming a more ample Glossary was pressed upon him by friends, in whose judgment he has confidence, while, at the same time, he was stimulated to exertion by other publishers, who menaced him with rival Editions of the Poet, conducted by Editors of great powers and original resources."—*Advertisement.*

Published in Monthly Volumes, price 5/. each, the First Volume, containing the Life of BURNS, issued January 15th, 1834. New Title Pages given with the last Volume. James Cochrane & Co., London.

"In writing the Poet's Life, I have availed myself of his Unpublished Journals, Private Letters, Manuscript Verses, and of well Authenticated Anecdotes and Traits of Character supplied by his friends; and I have arranged his Works as much as might be in the order of their composition, and illustrated them with such Notes, critical, historical, and biographical, as seemed necessary. Of Verse, one hundred and odd pieces will be found in this Edition more than Currie's Octavo's contain. The number of Letters, too, are materially increased, but nothing is admitted that bears not the true BURNS stamp."—*Preface.*

Allan Cunningham, the Biographer of BURNS, was born at Blackwood, Dumfriesshire, 7th December, 1784, served his apprenticeship as a stone-mason, removed to London in 1810, and fouud employment writing for the newspapers till 1814, when he got a permanent occupation as clerk of the works, or superintendent to Sir Francis Chantry, the eminent Sculptor. All his Literary labours were produced in intervals from his daily work in the Studio. An indefatigable writer, he contributed to the Magazines of the day, and nearly all the Songs and Fragments of Verse in Cromek's remains of Nithsdale and Galloway Song are his own composition, although the Editor accepted them as Originals gathered from tradition. In 1822 he published "Sir Marmaduke Maxwell," a Dramatic Poem, "The Songs and Ballads of Scotland," in 4 vols., 1825. To Murray's Family Library he contributed "Lives of eminent British Painters, Sculptors, and Architects," the most popular of all his prose works. He also wrote "Traditional Tales," and three Novels, "Paul Jones," "Sir Michael Scott," and "Lord Roldan."

Of his Life of Burns, 5000 copies were speedily sold. Writing to Mr Gabriel Neil, of Glasgow, in January, 1834, with a copy of the First Volume, he says, "I hope you will like The Life." A third of it is new, so are many of the Anecdotes, and I am willing to stand or fall as an Author of it." Mr. Neil helps Cunningham to much original information as to the Life of the Poet, and also some of his Unpublished Pieces. A Second Edition of the first vol., containing the Life only, was issued in 1835, and another in 1836, in different bindings. His last work, a "Life of Sir David Wilkie," was completed two days before his death, which took place 29th October, 1842, at the age of fifty-seven. He was buried in Kensal Green Cemetery, London, far from his native Nithsdale that he loved so well. A collected Edition of his Poems and Songs, with a brief memoir by his Son, Peter Cunningham, was published some years after his death. A more complete Life has since been written by the Rev. David Hogg, Kirkmahoe, and published in 1875.

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life. Written expressly for this Edition, and an Enlarged and Corrected Glossary. [18-mo.]

Dunbar: WILLIAM MILLER. 1834.

Woodcut Frontispiece, "The Jolly Beggars," a very free and coarse illustration. The Life of BURNS, dated November, 1834, a notice of the Death of the Venerable Mrs. BURNS, on 26th March, and sale of her effects by public auction on the 10th and 11th April, 1834, "which, from the anxiety of the public to possess relics of her interesting household, brought uncommonly high sums."

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with Explanatory and Glossarial Notes, and a Life of the Author, by James Currie, M.D. Abridged. New Edition. [24-mo.]

London: SCOTT & WEBSTER. 1834.

Frontispiece and Vignette, by H. Corbould, engraved by C. Heath. Price 6/.

"In this Volume will be found the whole of the Poetry comprised in the Edition of his Works recently Edited by Mr. Allan Cunningham, as well as some additional Pieces. The whole has been carefully revised by one of the most elegant of our Northern Song Writers, and such notes have been added as are calculated to throw light on the circumstances under which most of the Pieces were written, as well as the manners and customs of that portion of the kingdom."—*Advertisement, dated October, 1834.*

The Northern Song Writer, who edited this Edition, was Alexander Laing, Brechin, Flax Dresser, Packman, and Poet, born 14th May, 1787. When a boy, fond of Old Ballads and Songs, apprenticed to flax dressing, he met with an accident, which disabled him from employment, he then travelled the country as Packman, and cultivated the Muses. Edited an Edition of BURNS' Songs for a Bookseller at Montrose, wrote a Life of Tannahill for an Edition of his Works, and in 1846 published a Volume of Poems under the title of "Wayside Flowers," which has gone through Three Editions. Many of his Songs are popular. He was in poor health for some years before his death, on 14th Oct., 1857.

THE POETICAL WORKS OF ROBERT BURNS, with his Life, a Critique, Glossary, &c. Two volumes in One. [16-mo.]

London: JOSEPH SMITH. 1834.

Woodcut Vignette. A reprint of the 1831 Edition by the same Publisher. Price 5/ in boards.

THE POETICAL WORKS OF ROBERT BURNS, as Edited by James Currie, M.D. A New Edition, with many additional Pieces, and a Life of the Author. In Two volumes. [24-mo.]

Dundee: D. HILL. 1834.

Frontispieces, "The Cotter's Saturday Night," and "Tam O' Shanter." Vignettes. "The Twa Dogs," and "Falls of Fyers." Designed and Engraved by W. & D. Lizars. Price 6/.

"It is hoped that the accompanying Biographical Memoir and particulars regarding Mrs. BURNS and the Poet's Family, will be acceptable to many readers."—*Advertisement, dated Dundee, 30th July, 1834.*

Account of the Funeral of Mrs. BURNS, abridged, from the *Dumfries Courier.*

Edinburgh Dedication. Kilmarnock Preface. No Glossary.

THE SONGS OF BURNS, with a Biographical Preface, Notes, and Glossary. [64-mo.]

"The Songs of BURNS are likely to transmit his name to all future generations."
—*Edin. Rev.*

London: WILLIAM CLARK. 1834.

"The Elzevir Library, a Series of Popular and interesting Works. The present Volume is the commencement of the Series, and comprehends the Songs of BURNS. These 'Gems of Immortality' are among the most valuable of his Writings."—*Advertisement.*

SECOND EDITION. THE SONGS OF ROBERT BURNS; Accurately Copied from the Originals, and the Errors of Former Editions Carefully Corrected. [18-mo.]

"Hail BURNS! wha can the heart engage,
Thou shame an' glory o' our age;
Thy strong, expressive, pictur'd page,
While time remains;
Shall melt with love, or fire with rage,
Thy native swains."

—J. NICOL.

Liverpool: T. KERR. 1834.

Price 1/6., boards. "Among the friends and admirers of the immortal BURNS it has long been a subject of regret that no perfect collection of his Songs has yet appeared in public. The fate of this distinguished part of nature has been marked by unusual severity, the same fatality that attended him through life having accompanied his Works after his decease. No literary productions of any Author, ancient or modern, have been so corrupted, mutilated, and metamorphosed as those of the much injured BURNS. Nor could the pre-eminent merit of his Writings, as a Poet and a man, protect them from the spoilation of avaricious Publishers, or the ruthless pen of ignorant Editors."—*Preface.*

THE POETICAL WORKS OF ROBERT BURNS: including Several Pieces not inserted in Dr. Currie's Edition. Exhibited under a new plan of arrangement, and preceded by a Life of the Author, and a Complete Glossary. In Two volumes. [18-mo.]

Boston: JAMES S. DOW. 1834.

THE WORKS OF ROBERT BURNS, with his Life. By Allan Cunningham. In Four volumes. [18-mo.]

"High Chief of Scottish Song!
That could'st alternately impart
Wisdom and rapture in thy page,
And brand each vice with satire strong;
Whose lines are mottoes of the heart,
Whose truths electrify the sage."

—CAMPBELL.

Boston: HILLIARD, GRAY & COMPANY. 1834.

Portrait and Frontispieces by Kimberly.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and Criticism on his Writings. To which is prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D., including additional Poems, extracted from the late Edition Edited by Allan Cunningham. [Octavo.]

Philadelphia: J. CRISSY. 1835.

THE WORKS OF ROBERT BURNS, containing his Life, by John Lockhart, Esq. The Poetry and Correspondence of Dr. Currie's Edition. Biographical Sketches of the Poet by himself, Gilbert Burns, Professor Stewart, and others. Essay on Scottish Poetry, including the Poetry of BURNS, by Dr. Currie; BURNS'S Songs, from Johnson's "Musical Museum," and Thompson's "Select Melodies;" Select Scottish Songs of the other Poets, from the best Collections, with BURNS'S Remarks, forming, in One Work, the truest exhibition of the Man and the Poet, and the fullest Edition of his Poetry and Prose Writings hitherto Published. [Octavo.]

New York: WILLIAM PEARSON. 1835.

Portrait of BURNS, Engraved on Steel by J. Moffat. Fac-simile of the Poet's handwriting in letter to Robert Ainslie, dated 14th June, 1788.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. Complete in One volume. [Octavo.]

Edinburgh: THOMAS NELSON and PETER BROWN. 1835.

A cheap reprint of Dr. Currie's Edition.

THE POETICAL WORKS OF ROBERT BURNS. To which is prefixed a Sketch of his Life. In Two volumes. [24-mo.]

Edinburgh: STIRLING & KENNEY. 1835.

Frontispiece, "The Soldier's Return." First Volume contains the Poetry, Life, and Glossary; the second the Songs.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes in One, with an Enlarged and Corrected Glossary. Diamond Edition. Embellished with an Original Design from "The Cotter's Saturday Night." [18-mo.]

London: ALLAN BELL & Co. 1835.

Illustrations from Original Designs by Stewart, engraved by Lizars. A reprint of the Diamond Edition, 1833. The Original Design from "The Cotter's Saturday Night," by J. W. Wright. Engraved by J. Sharp.

THE POETICAL WORKS OF ROBERT BURNS, comprising an entire Collection of his Poems, many of which have been hitherto withheld from the public, with Explanatory Notes, &c. To which is prefixed a Biographical Sketch of the Author. Magnet Edition. [12-mo.]

London: WILLIAM MARK CLARK. 1836.

Engraved Portrait of BURNS. Brief Memoir of BURNS. The Poems classified as Tales and Fictions, Jocose and Descriptive Pieces, Moral and Descriptive Pieces, Ejulations and Elegies, Epistles, Satires, Epigrams, &c. Epitaphs, Songs and Ballads, and Glossary. The appendix contains Letter from Dr. Blacklock to the Rev. Mr. Laurie. Poetical Epistle from Dr. Blacklock to BURNS. Poetical Epistle from Mrs. Scott, of Wauchope House. "The Life and Age of Man," and some Fragments of Poetry.

This volume forms one of a series entitled, "The Magnet Edition of the British Poets."

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life, and an Enlarged and Corrected Glossary. [24-mo.]

Edinburgh: THOMAS NELSON & PETER BROWN. 1836.

Edinburgh Dedication, and Biographical Sketch of the Author. Price Five Shillings.

THE WORKS OF ROBERT BURNS, containing his Life, by John Lockhart, Esq., The Poetry and Correspondence of Dr. Currie's Edition. Biographical Sketches of the Poet, by himself, Gilbert Burns, Professor Stewart, and others. Essay on Scottish Poetry, including the Poetry of BURNS, by Dr. Currie. BURNS'S Songs, from Johnson's "Musical Museum," and "Thompson's Select Melodies." Select Scottish Songs of the other Poets, from the best Collections, with BURNS'S Remarks, forming in one work the truest exhibition of the man and the Poet, and the fullest Edition of his Poetry and Prose Writings hitherto published. [Octavo.]

Hartford: JUDD, LOOMIS & Co. 1836.

Portrait of BURNS, Engraved by J. Moffat, and Fac-simile of a Letter from BURNS to Robert Ainslie, dated 14th June. 1788.

William Pearson's New York Edition, 1835, with a different Publisher's name on the Imprint.

THE WORKS OF ROBERT BURNS. Edited by the Ettrick Shepherd, and William Motherwell, Esq. Five volumes. [Foolscap 8vo.]
Glasgow: ARCHIBALD FULLARTON & Co. 1836.

Portrait Engraved by S. Freeman. Vignettes and Frontispiece. Illustrations to each Volume, drawn by W. B. Scott, D. Allan, and A. Donaldson, Engraved by R. Scott, W. J. Cooke, and Engleheart. Profile of BURNS, taken in Edinburgh, 1787. The Memoir of BURNS, written by the Ettrick Shepherd, is the Fifth Volume. Notes to the Poems and Songs, initialed M., are by Motherwell.

"Several important additions, as well to the Poems as to the General Correspondence of BURNS, derived from unquestionable sources, will, for the first time, appear in this Edition. No scrap or snatch of any merit, attributable to BURNS, which can be obtained, will be omitted, nor any characteristic and well-authenticated anecdote of the Poet, illustrating either his character or genius, uncollected, in what the Publishers believe will, in truth, be the most complete and accurate edition of his works hitherto given to the public. About One Hundred and Eighty Poems and Songs will appear in this Edition, which are not to be found in Dr. Currie's, Constituting this the most complete Edition of BURNS' Poetical Works yet given to the public, many of the additional articles are entitled to rank among the very best of our Author's productions. Of these the present Volume contains Forty Pieces." Address in First Volume.

"So I am set down to write a Memoir of the Life of Robert Burns. I wish from my soul that as many lives of that singular man had been written during his life-time as have been of myself, and then we should have known all of the Bard and the man, that it behoved us to know, for really this everlasting raking-up of the ashes of the illustrious dead, in search of collateral evidences relating to things about which we have no concern, and ought not to know, is too bad. I wish no one had ever meddled with the Life of BURNS, save Dr. Currie and Mr. Lockhart, for the work of the latter, though altogether inimitable, and the most impressive Memoir that ever was written, is rather a Supplement to the former than a Concise History of the Poet's Life from beginning to end. For Dr. John Currie I have the highest veneration; nor can I discover, for all the blame attached to him by whole herds of Reviewers and self-important Biographers, that any one sentence which he published has yet been disproved; or, if anything be objected to, it is only in the expression used."—*Memoir.*

The Ettrick Shepherd and William Motherwell, joint Editors of this Edition, died before the work was finished, and within a few weeks of each other.

James Hogg, best known as the Ettrick Shepherd, was born at Ettrick, Selkirkshire, in 1770. His early years were passed upon the hills—for the straitened circumstances of his family did not allow him more than six months schooling—first as a cow-herd, then through the various gradations of shepherd life to advanced manhood. It was late in life before he applied himself to self-teaching, and in his eighteenth year "The Life and Adventures of Sir William Wallace," and Ramsay's "Gentle Shepherd," inspired his muse; but he was twenty-six years of age before he attempted to write verses. His great success was the publication of "The Queen's Wake," in 1813. He then became a literary prodigy, made friends of Sir Walter Scott, Professor Wilson, Southey, Byron, Wordsworth, and other distinguished celebrities, became a contributor to *Blackwood's Magazine*, but is best known in that periodical by the prominence given to his name by Professor Wilson in the "Noctes Ambrosianæ." A Collected Edition of his Poems and Songs was published after his death in Five volumes, and "Tales and Sketches," in Six volumes. "The Jacobite Relics of Scotland," in Two volumes, was first published in 1819 and 1821; "Lay Sermons on Good Principles and Good Breeding," in 1834, and his last work, "Montrose Tales," in 1835. After a severe illness of four weeks he died 21st November, 1835. On the 28th June, 1860, a Monumental Statue of the Shepherd was erected on the margin of St. Mary's Lake in the Forest of Ettrick.

William Motherwell was born in Glasgow, 13th October, 1797. His parents removing to Edinburgh he received part of his education at the High School, but was sent to an uncle in Paisley, and finished his career at the Grammar School there. In his fifteenth year he became clerk in the office of the Sheriff-clerk of Paisley, and was privileged to attend Classes in Latin and Greek at Glasgow University, during the Session of 1818-19, and obtained the appointment of Sheriff-Clerk Depute of the County of Renfrew. From boyhood devoted to literature. His first draft of the charming ballad, "Jeanie Morrison," was written in his fourteenth year, and various Poems were contributed to local periodicals. He Edited "The Paisley Magazine," "The Harp of Renfrewshire," "Minstrelsy, Ancient and Modern," and *The Paisley Advertiser*. In January, 1830, he removed to Glasgow as Editor of the *Glasgow Courier*, a more influential Journal. In 1832 he Collected and Published "Poems, Narrative, and Lyrical," and was engaged Annotating this Edition of BURNS at the time of his death on the 1st November, 1835, at the early age of thirty-eight. A New Edition of his Poetical Works, with Life, by Dr. M'Conechy, was published in Glasgow after his death, and a Monument is erected to his memory in the Glasgow Necropolis.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes complete in One, with an Enlarged and Corrected Glossary. Fifth Diamond Edition. Embellished with fourteen Illustrations, from Original Designs, by Mr Stewart. [18-mo.]
London: ALLAN BELL & Co. 1836.

A reprint of the Diamond Edition.

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life, and an Enlarged and Corrected Glossary. [18-mo.]
Edinburgh: THOMAS NELSON & PETER BROWN. 1836.

A reprint of previous Editions, by the same Publishers. Price 5/, cloth.

THE POETICAL WORKS OF ROBERT BURNS, with a Sketch of his Life, by James Currie, M.D., with many additional Poems and Songs, and an Enlarged and Corrected Glossary. Two volumes in One. [24-mo.]
New York: C. WELLS. 1836.

This Edition appears to be printed from the same Plates as that of E. Kerney of New York. It is also re-published by Leavitt & Allan in 1852.

THE POETICAL WORKS OF ROBERT BURNS. Complete, with a Sketch of his Life, and an Original Introductory Essay on his Character and Writings. [18-mo.]
Belfast: SIMMS & M'INTYRE. 1837.

Essay on his Character and Writings, Initialed J. W. Edinburgh Dedication, Kilmarnock Preface, and Glossary. Philadelphia Edition, 1837. J. Crissy.

THE POETICAL WORKS OF ROBERT BURNS, with an Account of his Life, and an Enlarged and Corrected Glossary. [24-mo.]
Edinburgh: PETER BROWN. 1837.

Edinburgh Dedication, but nothing else to note.

THE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. [Octavo.]

Edinburgh: PETER BROWN. 1837.

The usual Glossary, but nothing else to note.

THE POEMS, LETTERS, AND LAND OF BURNS, illustrated by W. H. Bartlett, T. Allom, and other Artists, with a new Memoir of the Poet, and Notices, Critical and Biographical, of his Works, by Allan Cunningham. [2 vols. Quarto.]

London: GEORGE VIRTUE. 1838.

The First Volume has Portrait of BURNS. Engraved Title Page, with vignette of the Birthplace of the Poet, by T. Creswick, engraved by J. Cousin, and thirty-three illustrative Engravings. Life of BURNS, Kilmarnock Preface, Edinburgh Dedication, Poems, Epitaphs, Epigrams, Fragments, &c. Songs and Ballads. The Second Volume has Portrait of Allan Cunningham, by H. Room, engraved by J. Thomson. Vignette of the Cottage. General Correspondence. Land of BURNS. Portraits and Biographical Sketches of Major James Glencairn Burns. Mrs. BURNS, the Poet's widow, and Grandchild. BURNS and Gavin Hamilton at Nance Tannock's. Dr. Currie. Captain Grose. Forty-one Illustrative Engravings, and a Glossary. The work is dedicated "To Archibald Hastie, Member of Parliament for Paisley. This Embellished Edition of the Works and Memoir of a great Poet, in whose sentiment of freedom he shares, and whose Pictures of social and domestic life he loves, is respectfully and gratefully inscribed by Allan Cunningham."

"I cannot give to my country this Embellished Edition of one of its favourite Poets, without stating that I have deliberately omitted several pieces of Verse ascribed to BURNS by other Editors, who too hastily, and I think on insufficient testimony, admitted them among his Works. If I am unable to share in the hesitation expressed by one of them on the Authorship of the stanzas on "Pastoral Poetry," I can as little share in the feelings with which they have intruded into the charmed circle of his Poetry such compositions as "Lines on the Ruins of Lincluden College." Verses, "On the Destruction of the Woods of Drumlanrig." Verses written on a marble slab in the Woods of Aberfeldy, and those entitled "The Tree of Liberty." These productions, with the exception of the last, were never seen by any one in the handwriting of BURNS, and are one and all wanting in that original vigour of language and manliness of sentiment which distinguish his Poetry. With respect to "The Tree of Liberty," there are eleven stanzas, of which the best, compared with "A Man's a Man for a' That," of BURNS, sounds like a cracked pipkin against the heroic clang of a Damascus blade. That it is extant in the handwriting of the Poet cannot be taken as a proof that it is his own composition against the internal testimony of utter want of all the marks by which we knew him. The BURNS stamp, so to speak, which is visible in all that ever came from his pen—misled by the handwriting, I inserted in my former Edition of his Works an epitaph beginning

"Here lies a rose, a budding rose,"

the composition of Shenstone, and which is to be found in the churchyard of Hales Owen, as it is not included in every Edition of that Poet's Works, BURNS, who was an admirer of his genius, had, it seems, copied it with his own hand, and hence my error. If I hesitated about the exclusion of "The Tree of Liberty," and its three false brethern, I could have no scruples regarding the fine Song of "Evan Banks," claimed, and justly, for Miss Williams, by Sir Walter Scott; or the humorous Song called "Shelah O' Neal," composed by the late Sir Alexander Boswell."

Biographical Notice of Allan Cunningham, 1834 Edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. Complete in One volume. [Octavo.]

Edinburgh: THOMAS NELSON. 1838.

A cheap reprint of Dr. Currie's Edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. Complete in One volume. [Octavo.]

Edinburgh: PETER BROWN. 1838.

Portrait, engraved by J. Moffat.
The same Edition as the preceding, with Portrait and different Publisher.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes complete in One, with an Enlarged and Corrected Glossary. Sixth Diamond Edition. Embellished with Fourteen Illustrations from Original Designs by Mr. Stewart. [18-mo.]

London: ALLAN BELL & Co. 1838.

A reprint of the Diamond Edition.

THE POETICAL WORKS OF ROBERT BURNS. [Imperial Octavo.]

London: WILLIAM SMITH. [1838.]

Portrait of BURNS, engraved by W. C. Edwards. Vignette of the Birth-place of BURNS, engraved by W. Booth, from the Original Sketch by T. Stothard, R.A. Illustrations from Paintings by D. O. Hill, engraved by Booth, Onthwaite, Goodall, and Brandard. Kilmarnock Preface. Edinburgh Dedication. Memoir of the Life of Robert Burns, and Glossary.

The same Edition printed in the "The Standard Library," without Plates.

THE LIFE OF ROBERT BURNS, with a Criticism on his Writings, by James Currie, M.D., originally published with the Works of BURNS in 1800, here considerably extended by Additional Particulars, many of which never before made public. [Imperial Octavo.]

Edinburgh: WILLIAM & ROBERT CHAMBERS. 1838.

Preface initialed R. C., [Robert Chambers]. Ode to the Memory of BURNS, by Thomas Campbell. "The additional matter is distinguished from the Original by being within brackets." People's Edition, price Fourteenpence. One of the Series of Scottish Poets.

THE POETICAL WORKS OF ROBERT BURNS, to which are now added, Notes, illustrating Historical, Personal, and Local Allusions. [Imperial Octavo.]

Edinburgh; WILLIAM & ROBERT CHAMBERS. 1838.

Preface initialed R. C., [Robert Chambers].

"The present Edition of BURNS' Poems, while the most copious and the most laboriously illustrated which has ever been published, is also the cheapest—so that it may be expected to find its way where hitherto none but the most inferior Editions, or none at all, have been introduced."—*Preface.*

People's Edition, price Two Shillings. One of the Series of Scottish Poets.

THE PROSE WORKS OF ROBERT BURNS, with the Notes, by Currie, and Cromek, and many by the present Editor. [Imperial Octavo.]

Edinburgh: WILLIAM and ROBERT CHAMBERS. 1839.

Preface initialed R. C. [Robert Chambers.]

"In the present Edition of the Prose Works are combined all the Letters published by Currie. Seventy-two Letters Published by Cromek, and others recently published. The Common-place Books, Memoranda of Tours, Strictures on Scottish Songs and Ballads."

"The facts of the Life of BURNS are Chronicled by others, but the history of his feelings—his truest and most genuine Biography—is to be found in his own Letters."—*Preface.*

People's Edition. Price Twenty Pence. One of the Series of Scottish Poets.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

London: JONES & COMPANY. 1839.

Woodcut Portrait of BURNS. One of the Stokesley Editions, printed by J. S. Pratt, with a London Publisher.

THE POETICAL WORKS OF ROBERT BURNS. [12-mo.]

London: WILLIAM SMITH. 1839.

Frontispiece from "The Vision," engraved by Presbury. Kilmarnock Preface. Edinburgh Dedication. Memoir of the Life of Robert Burns, and Glossary.

THE WORKS OF ROBERT BURNS, containing his Life, by John Lockhart, Esq. The Poetry and Correspondence of Dr. Currie's Edition; Biographical Sketches of the Poet by himself, Gilbert Burns, Professor Stewart, and others. Essay on Scottish Poetry, including the Poetry of BURNS, by Dr. Currie; BURNS'S Songs, from "Johnson's Musical Museum," and Thomson's "Select Scottish Songs" of the other Poets, from the best Collections, with BURNS'S Remarks, forming, in One Work, the truest exhibition of the Man and the Poet, and the fullest Edition of his Poetry and Prose Writings hitherto Published. [Octavo.]

New York: ROBINSON & FRANKLIN. 1839.

Portrait.

THE POETICAL WORKS OF ROBERT BURNS. Three volumes. [12-mo.]

London: WILLIAM PICKERING. 1839.

Portrait, engraved by H. Robinson. The Aldine Edition of the British Poets. Price 5/ each Volume.

Memoir by Sir Harris Nicolas.

"Since the appearance of the First Aldine Edition of the Poems of BURNS, great exertions have been made to obtain materials for a more Complete Collection of his Works than had hitherto been given to the world. With this object, upwards of Two Hundred Letters or Poems, in BURNS' own handwriting, were purchased, many of which had never been printed, while some of those that had been already published, afford important variations, and occasionally supply even entire stanzas. The possession of so many BURNS' MSS. has enabled the Publisher to print a few of the Poet's effusions for the first time; and if it is said that they add little to his reputation, it must be remembered that the avidity of the public for everything that BURNS ever wrote precludes his Editors from performing the most important part of their duty. They cannot venture to reject any Poem, however insignificant, unless absolutely indecent, without risking the success of the impression, for the various Editions are estimated by the number, and not by the merit of the pieces they may contain. That this plan of editing BURNS' Works is as injurious to his fame as it is contrary to his earnest and pathetic injunctions, his present Editor is painfully aware. But for the reason assigned he was compelled (without any fault of his Publisher) to follow a course which neither his own feelings nor his judgment approved. The space to which the Memoir of BURNS was necessarily confined, rendered it impossible to do more than give a brief Account of his Life and Character. The Sketch was published nearly ten years ago; but a deeper study of that extraordinary person, and an attentive perusal of all that has since appeared about him, have produced little change in the opinions which were then expressed. The Memoir has, however, been carefully revised, and many additions made to it. The extracts from his Letters in the Notes and Memoir, are so extensive, that little of any interest has been omitted, and there would consequently have been but slight impropriety, if it had been entitled the Life, Poems, and Correspondence of ROBERT BURNS."—*Preface, March 10, 1839.*

The Pickering Manuscripts used in preparing the Aldine Edition were sold by auction in London, 13th December, 1854.

See Notice in British Museum Relics of ROBERT BURNS.

THE POETICAL WORKS OF ROBERT BURNS. [Imperial Octavo.]

London: WILLIAM SMITH. 1839.

The Standard Library. Price 2/6. Paper Covers.

Kilmarnock Preface. Edinburgh Dedication. Memoir of the Life of Robert Burns, and Glossary.

THE POETICAL WORKS OF ROBERT BURNS. A New and Complete Edition, including many Poems not extant in any other Collection. [12-mo.]

London: Printed for the BOOKSELLERS. 1840.

Kilmarnock Preface. Edinburgh Dedication and Glossary. Neither Printer nor Publisher's name. Price 2/6, cloth.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life and a Glossary. [32-mo.]

Halifax: WILLIAM MILNER. 1840.

Frontispiece and Illustrations. Edinburgh Dedication.

THE WORKS OF ROBERT BURNS, with Life by Allan Cunningham, and Notes by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c. [Imperial Octavo.]

"Farewell! High Chief of Scottish Song!
That could'st alternately impart
Wisdom and rapture in thy page,
And brand each vice with satire strong;
Whose lines are mottoes of the heart,
Whose truths electrify the sage.
Farewell! and ne'er may envy dare
To wring one baleful poison drop
From the crush'd laurels of thy bust;
But while the lark sings sweet in air,
Still may the grateful pilgrim stop
To bless the spot that holds thy dust.
—CAMPBELL.

London: T. TEGG. 1840.

Engraved Portrait of BURNS, and vignette of the Birthplace of BURNS. Fac-simile of the Original Letter to Captain Miller of Dalswinton accompanying the Ode of "Scots wha ha'e wi' Wallace bled," and Fac-simile of the Ode in the possession of Robert Wallace, of Kelly, M.P. Chronology of BURNS'S Life and Works.

"To Robert Wallace, Esq., of Kelly, M.P. for Greenock, this unique Edition of the Life and Works of BURNS, is with permission, most respectfully dedicated by his obedient servant the Editor."

Stereotyped and printed by R. Bensley, Woking, Allan Cunningham's Edition, in One Volume, with Additional Notes.

THE COMPLETE WORKS OF ROBERT BURNS, containing (1), the Edition, by Dr. Currie and others; (2), Pieces selected from other Publications; and (3), Letters now first Published. In Three volumes. Embellished with Cuts. [18-mo.]

London: Printed for the BOOKSELLERS. 1840.

The Cuts are coarse, and the Work is altogether roughly and incorrectly got up.

THE POETICAL WORKS OF ROBERT BURNS, with a Glossary and a Biographical Sketch of the Author. In Two volumes. [64-mo.]

London: JONES & Co. N. D.

Diamond Classics. Biographical Sketch of the Author. "On the Death of BURNS," by Mr Roscoe. Kilmarnock Preface. Edinburgh Dedication and Glossary.

One of a Series of Diamond British Poets. A curious Miniature University Edition, the smallest ever printed, combining the advantages of portability, with clear and beautiful printing, embellished with fine Portraits of the Author, and Vignette Titles.

THE POETICAL WORKS OF ROBERT BURNS, with a Sketch of his Life, by James Currie, M.D., with many Additional Poems and Songs, and an Enlarged and Corrected Glossary. In Two volumes. [32-mo.]

New York: EDWARD KERNEY. N. D.

REMARKS ON SCOTTISH SONGS AND BALLADS, Ancient and Modern, with Anecdotes of their Authors. ROBERT BURNS. [Foolscap Octavo.]

"High Chief of Scottish Song!
That could'st alternately impart
Wisdom and rapture in thy page,
And brand each vice with satire strong;
Whose lines are mottoes of the heart,
Whose truths electrify the sage."

—CAMPBELL.

London: JOHN & JAMES CHIDLEY. 1841.

Frontispiece Engraving of the Town and Harbour of Ayr. Volume Eight of Allan Cunningham's Edition of BURNS, 1834, with a New Title Page.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

Newcastle: W. & T. FORDYCE. 1841.

Frontispiece, Portrait of "BURNS at the Plough," and Vignette, engraved by Lizars. Edinburgh Dedication.

THE SONGS OF ROBERT BURNS, THE AYRSHIRE BARD. [32-mo.]

Montrose: JAMES WATT. N. D.

Woodcut Vignette of "Fingal's Cave," and Illustrations. Price Twopence. One of a Series of Montrose Toy Books.

THE LIFE AND LAND OF BURNS. By Allan Cunningham, with Continuations, by Thomas Campbell, Esq. To which is prefixed an Essay on the Genius and Writings of BURNS, by Thomas Carlyle, Esq. [Octavo.]

New York: J. & H. G. LANGLEY. 1841.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [24-mo.]

Newcastle: W. & T. FORDYCE. 1841.

Neat vignette. Cheap Edition.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes Complete in One, with an Enlarged and Corrected Glossary. Diamond Edition. Embellished with Fourteen Illustrations from Original Designs by Mr. Stewart. [18-mo.]

London: ANDREW MOFFAT. 1842.

A reprint of the Diamond Edition. The Illustrations printed on a pale green paper.

THE COMPLETE WORKS OF ROBERT BURNS, with an Account of his Life and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D., with an Enlarged and Corrected Glossary. [Demy Octavo.]

Halifax: WILLIAM MILNER. 1842.

A reprint of the numerous Halifax Editions.

THE COMPLETE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, Illustrated by W. H. Bartlett, T. Allom, and other Artists, with a New Life of the Poet, and Notices, Critical and Biographical, by Allan Cunningham. [Imperial Octavo.]

London: GEORGE VIRTUE. 1842.

Portrait engraved by Rogers. Vignette of the Birthplace of BURNS, by T. Creswick, engraved by J. Cousin. Portrait of Allan Cunningham, and Plates from the Land of Burns, Edition 1838. People's Edition, published in 16 parts at One Shilling each. A reprint, in One Volume, of the Poems, Songs, and Correspondence, with new Life of the Poet, as in the Quarto Edition.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D., including Additional Poems, extracted from the late Edition, edited by Allan Cunningham.

Philadelphia: J. CRISSY. 1842.

Portrait of BURNS, engraved by Welsh. Vignette of the "Birthplace of BURNS," by Stothard, engraved by A. W. Graham.

Biographical Sketch of BURNS. "On the Death of BURNS," by Mr Roscoe. Kilmarnock Preface, Poems, and Glossary, paged for Two Volumes. Life by Dr. Currie. General Correspondence and Additional Poems in Second Division.

THE COMPLETE WORKS OF ROBERT BURNS, containing his Poems, Letters, Songs, and Letters to Clarinda, and the whole of his Suppressed Poems, with an Essay on his Life, Genius, and Character. [12-mo.]

London: JAMES CORNISH. 1843.

Nasmyth's Portrait, Engraved by J. Kennerley, and Glossary. A reprint of William Clark's 1831 Edition, and like it, is not true to the Title Page, not having the Suppressed Poems.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

Halifax: WILLIAM MILNER. 1843.

Frontispiece—"The Birks of Aberfeldy," and Vignette of "The Mausoleum of BURNS," Dumfries, engraved by W. Panormo. A reprint of previous Editions.

THE CORRESPONDENCE BETWEEN BURNS AND CLARINDA, with a Memoir of Mrs. M'Lehose, (Clarinda.) Arranged and Edited by her grandson, W. C. M'Lehose. [Octavo.]

Edinburgh: WILLIAM TAIT. 1843.

Lithograph Frontispiece, and Title Page, by Schenck, Edinburgh, on which is a Miniature Portrait of BURNS, Profile of Clarinda, view of the House in Edinburgh where BURNS lodged in 1787, view of Clarinda's House, General's Entry, Potter Row, and the Drinking Glasses presented to her by the Poet.

Clarinda, whose maiden name was Agnes Craig, was born in Glasgow, April, 1759, daughter of a surgeon in that city, and a man of good family. She lost her mother when about eight years of age, and her only sister died five years after that. She was sent to a boarding school in Edinburgh when she was fifteen years old to finish an education never properly begun, and which had no solid foundation. This change originated an acquaintance, and, in two years after, ended in marriage. She was considered one of the beauties of Glasgow, and called "The Pretty Miss Nancy." Her husband, James M'Lehose, a law-agent in Glasgow, was ill-suited to promote her well-being, and she had formed a mistaken estimate of his character. Their disagreements rose to such a height, and his treatment of her became so harsh, that by the advice of friends a separation took place in December, 1780, four years after her marriage, when she was only twenty-one years of age. She returned to her father's home, but on his death in 1782 removed to Edinburgh. It was here BURNS made her acquaintance through the introduction of a mutual friend, Miss Nimmo, and the Clarinda Correspondence ensued when the Poet was confined to his room with a sprained ancle. Mrs. M'Lehose was fond of society, and for thirty or forty years it is believed she was in company five days out of the seven, and when later years thinned the ranks of her friends she had great difficulty to become reconciled to a more retired life. All her feelings were naturally strong, as well as her attachments, but she was unfortunate in being united to a man utterly incapable of appreciating or understanding her. She died 22nd October, 1841, a venerable old lady.

William Chambers, in the Memoir of his brother Robert (page 261) gives his recollections of Clarinda in 1833. "A lady with whom we formed an intimacy, and who greatly enjoyed these evening parties, was Mrs M'Lehose, the celebrated Clarinda of ROBERT BURNS, now a widow in the decline of life. Short in stature, and of a plain appearance, with the habit of taking snuff, which she inherited from the fashion of the eighteenth century, one could hardly realise the fact of her being that charming Clarinda who had taken captive the heart of Slyvander, and of whom he friendly wrote in being obliged to leave her :—

"She, the fair sun of all her sex,
Has blest my glorious day."

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

"E'en then a wish, I mind its power—
A wish, that to my latest hour
Shall strongly heave my breast—
That I for poor Auld Scotland's sake,
Some usefu' plan or beuk could make,
Or sing a song at least."

London and Derby: THOMAS RICHARDSON & SON. 1843.

Frontispiece—"Tam O'Shanter," and Vignette, "Birthplace of BURNS." Edinburgh Dedication.

THE CORRESPONDENCE BETWEEN BURNS AND CLARINDA, with a Memoir of Mrs. M'Lehose (Clarinda.) Arranged and Edited by her Grandson, W. C. M'Lehose. [12-mo.]

New York: ROBERT P. BIXBY & CO. 1843.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes complete in One, with an Enlarged and Corrected Glossary. Diamond Edition. Embellished with an Original Design from "The Cotter's Saturday Night." [18-mo.]

Manchester: S. JOHNSON & SON. 1844.

Illustrations by Stewart. A reprint of the Diamond Edition.

THE SCOTTISH KEEPSAKE; OR, THE SONGS OF THE AYRSHIRE BARD.

"Thoughts that breathe, and words that burn."

Mauchline, Ayrshire: WILLIAM & ANDREW SMITH. 1844.

Bound in Wood, which grew near Alloway Kirk, on the Banks o' Doon. Photograph Portrait of BURNS on one side of boards, and Cottage where BURNS was born on reverse side.

THE SONGS OF ROBERT BURNS, Alphabetically arranged, with an Index to the First Lines. [32-mo.]

"There is not a spot on this mighty earth,
Where the Sons of Britain throng,
That hath not echo'd each glee of mirth,
And each sweet and well-fought song."

London: SHERWOOD & BOWYER. 1844.

Price Sixpence. One of the Pocket English Classics.

THE WORKS OF ROBERT BURNS, Containing his Poems, Songs, and Correspondence, including his Letters to Clarinda, with a Life of the Author, and an Essay on his Genius and Writings, and a Glossary in the Scottish Dialect. Embellished with Engravings. [Imperial Octavo.]

Glasgow: RICHARD GRIFFIN & CO. 1845.

Portrait of BURNS, by A. Maclure, engraved by D. M. Brown. Vignette of the BURNS Monument, Banks o' Doon, by J. Scott, engraved by G. Inglis. Illustrations by T. Watt, engraved by J. Scott.

Kilmarnock Preface. Edinburgh Dedication. Life by Dr. Currie, with a Criticism on his Writings, and Observations on the Peasantry of Scotland.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes complete in One, with an Enlarged and Corrected Glossary. Seventh Diamond Edition. Embellished with Fourteen Illustrations from Original Designs by Mr. Stewart. [18-mo.]

Manchester: S. JOHNSON & SON. 1845.

A reprint of the Diamond Edition.

THE POETICAL WORKS OF ROBERT BURNS. To which is prefixed a Sketch of his Life. Complete in One volume. [32-mo.]

"He seiz'd his country's lyre
With ardent grasp and strong,
And made his soul of fire
Dissolve itself in Song."

Glasgow: FRANCIS ORR & SONS. 1845.

Although noted on Title One Volume, there are Two Volumes Bound in One. The First containing the Life, Edinburgh Dedication, and Poems, with Glossary. The Second the Songs.

THE POETICAL WORKS OF ROBERT BURNS, with a Life of the Author, and an Essay on the Genius and Writings of BURNS, by A. Cunningham, Esq., carefully Revised and rendered perfectly intelligible to the general reader by a Copious Glossary. [32-mo.]

London: C. DALY. 1846.

Engraved Portrait of BURNS, and Vignette. Harp and Thistle—"Quis Separabit." Essay by E. Cunningham, in table of contents, a misprint for A. Cunningham. "BURNS is a thorough Scotchman, his nationality, like cream on milk, floats on the surface of all his Works. It mingles in his humour as well as in his tenderness; yet it is seldom or never offensive to an English ear. There is nothing narrow-souled in it."—*Essay.*

THE POETICAL WORKS OF ROBERT BURNS, with a Copious Glossary. To which is prefixed a Sketch of his Life. Complete in One Volume. [48-mo.]

Belfast: JOHN HENDERSON. 1846.

"He seiz'd his country's lyre
With ardent grasp and strong,
And made his soul of fire
Dissolve itself in Song."

Select Scottish Poets, No. 8. Edinburgh Dedication and Glossary.
Price One Shilling.

THE POETICAL WORKS OF ROBERT BURNS. [24-mo.]

Philadelphia: JOHN LOCKEN. 1846.

One Engraving.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with Explanatory and Glossarial Notes, and a Life of the Author, by James Currie, M.D. New Edition. [18-mo.]

London: ADAM SCOTT. 1846.

Frontispiece and Vignette, by H. Corbould, engraved by C. Heath. A reprint of the 1834 Edition of Scott and Webster, with additional Miscellaneous Pieces lately Collected. "The whole has been carefully Revised and Edited by One of our most talented living Authors of Scottish Song; and to make the Dialect and Allusions fully accessible to English readers, Glossarial Definitions and Notes, illustrative of the manners and customs, which are described, have been added—not heaped together at the end, to fatigue the patience of the reader by a continual reference to the vocabulary—but subjoined to their respective pages where they can be seen at a glance, in connection with the Text."—*Advertisement.*

THE POETICAL WORKS OF ROBERT BURNS, Complete, with a Sketch of his Life, and Remarks on the General Character of the Scottish Peasantry. [12-mo.]

Edinburgh: ROBERT MARTIN. 1847.

The Prefatory Remarks on the Scottish Peasantry are Copied from Dr. Currie's Edition. Brief Sketch of the Author's Life and Glossary.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes Complete in One, with an Enlarged and Corrected Glossary. Tenth Diamond Edition. Embellished with Fourteen Illustrations from Original Designs by Mr. Stewart. [18-mo.]

Manchester: THOMAS JOHNSON. 1847.

A reprint of the Diamond Edition.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

London: J. S. PRATT. 1847.

Engraved Portrait of "BURNS at the Plough," and Vignette. A reprint of the Stokesley Edition.

THE POETICAL WORKS OF ROBERT BURNS. [12-mo.]

London: CHAPMAN & HALL. 1848.

Frontispiece from the Vision, engraved by Presbury.
The Cabinet Classics, price 6/, cloth, or with Eighteen Steel Engravings, 10/.
A reprint of the 1839 Edition. London, William Smith.

THE COMPLETE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. A New and Complete Edition, with an Enlarged and Corrected Glossary. [Octavo.]

Aberdeen: GEORGE CLARK & SON. 1848.

A reprint of Dr. Currie's Edition, with additional Poems. Kilmarnock Preface. Edinburgh Dedication. Appendix and Glossary.

THE POETICAL WORKS OF ROBERT BURNS, with a Copious Glossary. To which is prefixed a Sketch of his Life. Complete in One volume. [32-mo.]

"He seiz'd his country's lyre
With ardent grasp and strong,
And made his soul of fire
Dissolve itself in Song."

Glasgow: FRANCIS ORR & SONS. 1848.

Frontispiece, "Burns and Highland Mary." A reprint of Orr & Sons' previous Cheap Editions.

THE SONGS OF ROBERT BURNS. [18-mo.]
Dumfries: DAVID HALLIDAY. 1848.

Woodcut Vignette Portrait of BURNS. Price Sixpence.

THE POETICAL WORKS OF ROBERT BURNS, with a Life of the Author, and an Essay on the Genius and Writings of BURNS, by A. Cunningham, Esq., carefully Revised and rendered perfectly intelligible to the general reader by a Copious Glossary. [32-mo.]
London: C. DALY. 1850.

Engraved Portrait of BURNS and Vignette. Harp and Thistle—"Quis Separabit." A reprint of the 1846 Edition.

THE POETICAL WORKS OF ROBERT BURNS. [48-mo.]
London: NEWMAN & CO. 1850.

Woodcut Portrait of BURNS. Edinburgh Dedication. Printed by J. S. Pratt, Stokesley, Yorkshire.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life and a Glossary. [48-mo.]
Halifax: WILLIAM MILNER. 1850.

Frontispiece, "The Birks of Aberfeldy," and Vignette, "The Mausoleum of BURNS," Dumfries. A reprint of previous Editions.

THE COMPLETE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D., with an Enlarged and Corrected Glossary. [Octavo.]
Halifax: MILNER & SOWERBY. 1851.

Portrait of BURNS, and Vignette, "The Gowden Locks of Annie," engraved by Phillibrown. A reprint of previous Editions.

THE ENTIRE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D. The Four volumes Complete in One, with an Enlarged and Corrected Glossary. [18-mo.]
Edinburgh: ALEXANDER GUNN. 1851.

Illustrations from Designs by Mr. Stewart. A reprint of the Diamond Edition.

THE COMPLETE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with a new Life of the Poet, and Notices, Critical and Biographical, by Allan Cunningham. [Octavo.]
Philadelphia: GEO. S. APPLETON. 1851.

THE WORKS OF ROBERT BURNS, illustrated by an extensive series of Portraits and Authentic Views, with a Complete Life of the Poet, an Essay on his Genius and Character, by Professor Wilson. Numerous Notes, Annotations, and Appendices. Two Volumes. [Imperial Octavo.]

Glasgow, Edinburgh, and London: BLACKIE & SON.

Portrait of BURNS, engraved by H. Robinson, from the Original Drawing, by Archibald Skirving. "The Pictorial Illustrations consist of the beautiful Landscapes and Portraits which adorn that highly valued work, "The Land of BURNS," an extent and richness of embellishments which places this Edition of the Scottish Poet far above any other that has ever yet been made public. The Landscapes are from the pencil of D. O. Hill, R.S.A., an Artist intimately acquainted with the subjects he has depicted, and alive to the classical interest which attaches to them." The first volume contains Professor Wilson's Essay, Life of BURNS, by Dr. Currie, Appendix to the Life, consisting of Letters from Gilbert Burns, Mr James Gray, Character of BURNS, by Lockhart, Carlyle, Mr Findlater. Sketch of BURNS, by Allan Cunningham, Sir E. Brydges. Death and Character of Mrs Burns, the Poet's Library, Statue by Flaxman, &c. Poems in Memory of BURNS, and Poetical Works. The 2nd volume, continuation of Poetical Works, Letters to Clarinda, Remarks on Scottish Songs and Ballads, Correspondence, Commonplace Books.

"The Publishers thought they would best serve the purposes of this publication, and the fame of BURNS, by reprinting the affectionate narrative of the Poet's Life, by Dr. Currie, with such additions and annotations (duly distinguished from the Original Text) as were called for by the increased store of information elaborated by later Biographers. These additions have been made in the spirit of Currie's narrative, brightening up what, from the circumstances in which he wrote, he was obliged to leave in obscurity, and adding such new facts as the lapse of time had brought to light. In short, if an Author's best monument is to be found in his Works, it is believed that in this Edition of the great Scottish Poet an important contribution has been made towards the erection of a memorial befitting, both in completeness of design and elegance of execution, the highly cherished name of ROBERT BURNS."

Published in twenty-five numbers at One Shilling each, with fifty-one Landscape, and Portrait Illustrations, or with a more extended series of eighty-two Illustrations, in sixteen parts at Two Shillings each.

The First Edition of this beautiful work was issued in 1846, and is regularly reprinted to the present time. It is by far the most popular Number Edition of BURNS ever published, and was Edited by Alexander Whitelaw, Editor of the Book of "Scottish Song," Book of "Scottish Ballads," and "Whistle Binkie."

THE POETICAL WORKS OF ROBERT BURNS, Complete, with a Sketch of his Life, and an Original Introductory Essay on his Character and Writings. [18-mo.]

Belfast: SIMMS & M'INTYRE. 1851.

Knight's Shilling Series. London: Charles Knight & Co. A reprint of previous Edition by the same Publishers.

THE LIFE AND WORKS OF ROBERT BURNS. Edited by Robert Chambers. In Four volumes. [12-mo.]
Edinburgh: WILLIAM & ROBERT CHAMBERS. 1851.

"Venerating the generous editorship of Currie, admiring the Writings of other men regarding the Life and Character of BURNS, and duly sensible, I hope, of my deficiency in many of their qualifications, I have nevertheless been led, by a love of the subject, to venture on the task of producing a new and duly ample Memoir of the great Peasant. It appeared to me that BURNS's still growing reputation justified some attempt of this kind, and that the time was passing, and would soon be past, when it could be successfully made. I have accordingly entered upon a minute examination of all the materials which exist for a biography of the Poet, and collected new and authentic particulars from all available sources, including the memory of his youngest sister, Mrs. Begg, who still survives. It occurred to me—and I find that the same idea had latterly occurred to Allan Cunningham—that if the various compositions were strung in strict chronological order upon the Memoir they might be made to render up the whole light which they are qualified to throw upon the history of the Life and mental progress of BURNS, at the same time that a new significance was given to them by their being read in connection with the current of events and emotions which led to their production. Such is the plan here adopted, and the result is not merely a great amount of new Biographical detail, but a new sense, efficiency, and feeling, in what many would perhaps describe as hackneyed, the writings of the Poet himself. It was not a task to be lightly accomplished. In ascertaining dates in tracing the relations of writings to facts, and facts to writings, in checking mistakes, not merely of Biographers, but of the Poet himself and his nearest relatives, and in verifying fresh information, a degree of labour has been encountered, which seems surprising in regard to a Poet who flourished only Sixty years ago."—*Preface.*

The profits of this Edition, amounting to two hundred pounds, was generously handed over to the Misses Begg, to lie at interest till Mrs. Begg and her annuity cease, then to be invested in distinct annuities for the daughters. Robert Chambers had, previously to this, set on foot the collection of a fund for Mrs. Begg and family, which was moderately successful. In addition, a small pension on the roll of Her Majesty's charities and bounties for Scotland had been granted to Mrs. Begg and her two daughters.

Biographical Notice of Robert Chambers.—See Library Edition, 1856.

THE LIFE AND WORKS OF ROBERT BURNS. Edited by Robert Chambers. In Four volumes. [12-mo.]
New York: HARPER & BROTHERS. 1852.

THE POETICAL WORKS OF ROBERT BURNS, with a Sketch of his Life, by James Currie, M.D., with many additional Poems and Songs, and an Enlarged and Corrected Glossary. In Two volumes. Also Two vols. in One. [32-mo.]
New York: LEAVITT & ALLEN. 1852.

This is, in all probability, an Edition printed from the identical Plates formerly owned and Printed by Edward Kerney about 1840.

THE POETICAL WORKS OF ROBERT BURNS, with a Glossary and a Biographical Sketch of the Author. In Two volumes. [64-mo.]
London: WM. S. ORR & Co. 1853.

A reprint of Jones & Co.'s Diamond Classics.

THE COMPLETE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with a New Life of the Poet, and Notices, Critical and Biographical, by Allan Cunningham. Elegantly illustrated. [Octavo.]

Boston: PHILLIPS, SAMSON, & COMPANY. 1853.

Portrait of BURNS, Vignette of the Birthplace, and Illustrations by J. M. Wright, engraved by O. Pelton. A reprint of the London Edition. Dedicated to Archibald Hastie, Esq., Member of Parliament for Paisley.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with Explanatory and Glossarial Notes, and a Life of the Author, by James Currie, M.D. The only complete American Edition. [18-mo.]

New York: D. APPLETON & Co. 1853.

Four Steel Plates.

THE COTTAR'S SATURDAY NIGHT. BY ROBERT BURNS, illustrated by John Faed, R. S. A. [Oblong Folio.]
For the members of the Royal Association for the promotion of the Fine Arts in Scotland. 1853.

Eight Illustrations, Engraved by W. Richardson, William Miller, R. C. Bell, Frank Croll, John Le Conte, Lumb Stocks, A.R.A., J. Horsburgh.

John Faed, born at Burley Mill, Kirkcudbright, in 1820. With an early taste for Art, he began to paint minatures in his own neighbourhood. He went to Edinburgh in 1841, and exhibited some pictures in 1850, which found a ready sale. He removed to London in 1864. Among his numerous works may be noted, "Shakespeare and his Contemporaries," "The Wappenschaw, or Shooting Match," "Catherine Sefton," "The Old Style," "The Stirrup Cup," "John Anderson my Jo," "Auld Mare Maggie," "Gamekeeper's Daughter," "The Hiring Fair," &c.

THE POETICAL AND PROSE WORKS OF ROBERT BURNS, with Life, Notes, and Correspondence, by A. Cunningham, Esq., with Original Pieces from the Collection of Sir Egerton Brydges, Bart, and Illustrations. [Octavo.]

London: CHARLES DALY.

Engraved Portrait of BURNS, and Vignette. Portrait of Allan Cunningham, and Fourteen Illustrations. Addendum to Life, contains Letters from Gilbert Burns to Dr. Currie. Notices of the Poet's widow and family, and Phrenological Development of BURNS. Notes to the Life and Glossary. Letters to Clarinda in Appendix.

THE POETICAL WORKS OF ROBERT BURNS. New Edition, with Memoir and Glossary. [Imperial Octavo.]

London and Glasgow: RICHARD GRIFFIN & Co. 1855.

Woodcut Portrait and Vignette of the Cottage. Kilmarnock Preface. Edinburgh Dedication, and Memoir of the Life of Robert Burns. "The Universal Library," in handsome cloth covers, price 1/6, comprising the best Works of the best Authors of all nations.

THE COMPLETE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with a New Life of the Poet, and Notices, Critical and Biographical, by Allan Cunningham. Elegant engravings. [Royal Octavo.]

Boston: PHILIPS, SAMPSON & COMPANY. 1855.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with Explanatory and Glossarial Notes, and a Life of the Author, by James Currie, M.D. The only Complete American Edition. [18-mo.]

New York: D. APPLETON & COMPANY. 1855.

Frontispiece and Illustrative Engravings. A reprint of the London Edition, Adam Scott, 1846.

THE POETICAL WORKS OF GEOFFREY CHAUCER AND ROBERT BURNS, with Introductory Memoirs, Notes, and Glossaries. [Imperial Octavo.]

London and Glasgow: RICHARD GRIFFIN & Co. 1855.

Woodcut Portrait of BURNS, and Vignette of the Cottage. Kilmarnock Preface. Edinburgh Dedication, and Memoir of the Life of BURNS.
The same Edition issued separately, in the Cheap Popular Edition of the Poets, by the same Publisher. "The Univeral Library of Standard Works."

THE POETICAL AND PROSE WORKS OF ROBERT BURNS. With Life, Notes, and Correspondence, by A. Cunningham, Esq., with Original Pieces from the Collection of Sir Egerton Brydges, Bart., and Illustrations. [Octavo.]

Hartford: CT. WILLIAM JAS. HAMMERSLEY. 1855.

The Illustrations are on Steel, beautifully executed either in England or France, numbering in all 16.

THE POETICAL WORKS OF ROBERT BURNS, with a Life of the Author, and an Essay on the Genius and Writings of BURNS, by A. Cunningham, Esq. Carefully revised and rendered perfectly intelligible to the general reader by a Copious Glossary. [18-mo.]

New York: WM. H. MURPHY. 1855.

Portrait and Engraved Title.

TAM O' SHANTER. BY ROBERT BURNS, illustrated by John Faed, R.S.A. [Folio.]
For the members of the Royal Association for the promotion of the Fine Arts in Scotland. 1855.

Vignette, "View of Ayr," engraved by W. Miller. Six Illustrations, engraved by Lumb Stocks, R.A., and James Stephenson. "Nursing her wrath to keep it warm," "The Souter tauld his queerest Stories," "Nae man can tether time or tide," and "Vow! Tam saw an unco sight," "But scarcely had he Maggie rallied," "Ae spring brought off her master hale."

THE POETICAL WORKS OF ROBERT BURNS, with Life, Notes, and Glossary, by A. Cunningham, Esq., with many Illustrations on Steel. [12-mo.]

Philadelphia: WILLIS P. HAZARD. 1856.

Portrait, Engraved Title Page, and eleven Steel Engravings. The subject of the Vignette from the song, "Whistle and I'll come to you, my Lad."

THE LIFE AND WORKS OF ROBERT BURNS. Edited by Robert Chambers. Library Edition. In Four volumes. [Octavo.]
W. & R. CHAMBERS, Edinburgh and London. 1856.

Portrait of BURNS copied from Beugo's Approved Engraving, by R. C. Bell, and a few Woodcut Illustrations.

"In presenting this Reprint of the Original Popular Edition, it seems only necessary to remark that very little change of any kind has been made. I feel it to be an ample reward for many anxious efforts to carry historic accuracy into the minutest details of our Poet's Life, that no error of any importance has been reported to me, neither has any remarkable omission been supplied, only a few new lights have arisen on comparatively trivial points, and these are here taken advantage of. I have now the satisfaction of thinking that the work is as near to perfect correctness in matter of fact as the nature of the subject will permit it to be."—*Note.* Price, 20/, 4 vols. cloth.

Robert Chambers, the painstaking Biographer and Editor of BURNS, Bookseller, Author, and Publisher, well-known in connection with his brother William on the "Journal" which bears their names, was born at Peebles, 10th July, 1802. Removed to Edinburgh in early life, started a Bookstall of very limited capacity, and prospered in the successive stages of his career. He joined his brother in business, and they ultimately became extensive publishers, with a name and fame over the world as distributors of a cheap healthy literature. Robert began to write for the Press before he had reached twenty years of age, his first publication was entitled "Illustrations of the Author of Waverly," in 1822, just as he arrived at that age. This was followed by "The Traditions of Edinburgh," in 1824, "Popular Rhymes of Scotland," and "The Picture of Scotland," in 1826, "History of the Rebellion, 1745," and "Rebellions in Scotland," under Dundee and Earl of Mar, in 1828 and 1829, and in the latter year, "Scottish Ballads and Songs," and "Lives of Illustrious and Distinguished Scotsmen." In 1831, "Scottish Jests and Anecdotes." His later works were "Domestic Annals of Scotland," in Three Volumes; "The Book of Days," 2 vols. The University of St. Andrews, in 1863, conferred upon him the degree of L.L.D., and he spent the last years of his life in that ancient University City, and died there, 17th March, 1871. His remains were, by permission, interred in the Cathedral burying-ground of St. Regulus Church. A memoir of his life by his brother, William Chambers, published in 1872, says:—"That on none of his later works did he look back with so much heartfelt pleasure and satisfaction, and none deserves greater praise for its remarkable fidelity than that concerning ROBERT BURNS."

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Critical Dissertation, and Explanatory Notes, by the Rev. George Gilfillan. Two volumes. [Octavo.]
Edinburgh: JAMES NICHOL. 1856.

Life of BURNS. Essay on the Genius and Poetry of BURNS, and Glossary.

"We close this estimate of BURNS by simply expressing again feelings of deepest sorrow and pitying love. We have neither, on the one hand, been his unprincipled apologist, nor have we sought, on the other, coldly to trample on his sepulchre. We have wished to blend pity and blame, in just and equal proportions, as the true libation over his dust; and we have now, we trust, given ample reason to induce our readers to believe that our feelings for the man, which are those of sympathy and compassion, are exchanged for enthusiasm whenever we contemplate the productions of the Poet."—*Essay.*

Nichol's Library Edition of the British Poets, edited by the Rev. George Gilfillan.

George Gilfillan was born at Comrie, 30th January, 1813, where his father was Secession Minister. At the early age of thirteen years he was sent to Glasgow College, and finished his education at Edinburgh University. As a student, he was devoted to Literature, and met with great kindness in his early efforts from De Quincy, Thomas Carlyle, and Thomas Aird. In 1835 he was licenced by the Presbytery of Edinburgh, and settled at Dundee in 1836, having previously refused a call to his native village. In 1846 he appeared first as an Author, having collected Sketches which originally appeared in *The Dumfries Herald*, Edited by Thomas Aird. This was his first "Gallery of Literary Portraits." Since then he has written between 90 and 100 separate Publications, large or small, besides innumerable Papers, Periodicals, Reviews, Magazines, and Newspapers. Among his more notable writings are "The Bards of the Bible," "Martyrs, Heroes, and Bards of the Covenant." A second and third series of Literary Portraits, "History of a Man," "Life of Sir Walter Scott," "Life of Rev. William Anderson," "Night," a Poem. The last work on which he was intently occupied, and had only just completed, was a Life of BURNS, for a New Edition of the Poet's Writings, announced by William Mackenzie, Glasgow, as a "National Edition of BURNS," and Published after Mr Gilfillan's decease. His death was sharp and sudden. He had preached in his own pulpit at Dundee on Sunday afternoon on the subject of sudden death, and on Tuesday following was at Brechin to attend and officiate at the marriage of a niece, when he was taken suddenly ill, and died of congestion of the lungs and heart disease on the 13th August, 1878, aged sixty-five. The year before his death he was presented with a public testimonial of £1000 by his friends and admirers.

THE POETICAL WORKS OF ROBERT BURNS, with Life, Notes, and Glossary, by A. Cunningham, Esq., with many Illustrations on Steel. [Octavo.]

Philadelphia: WILLIS P. HAZARD. 1857.

Portrait and Vignette, "Whistle and I'll come to you, my Lad," and eleven Steel Engravings. Life of ROBERT BURNS, with Remarks. Notes to the Poems at the end of the volume.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

"E'en then a wish, I mind its power—
A wish, that to my latest hour
Shall strongly heave my breast—
That I for poor Auld Scotland's sake,
Some usefu' plan or beuk could make,
Or sing a song at least."

London: THOMAS ALLMAN. 1857.

Engraved Frontispiece, "The Shepherd Boy," engraved for the English Classics by C. Heath. Printed by Richards & Son, Derby.

THE POETICAL WORKS OF ROBERT BURNS. [12-mo.]

London: GROOMBRIDGE & SONS. 1857.

Portrait of BURNS by Nasmyth, engraved by W. C. Edwards. Vignette of the "Birthplace of BURNS," from the Original Sketch, by T. Stothard, R.A., engraved by W. Booth. Illustrations from Designs, by D. O. Hill, engraved by Goodall, Cooke, Kernot, Graves, and Brandard. Kilmarnock Preface. Edinburgh Dedication. Memoir of the Life of ROBERT BURNS, and Glossary. A reprint of the 1848 Edition, London, with Illustrations.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Copious Glossary. [48-mo.]
Glasgow: JOHN CAMERON. 1857.

Woodcut Vignette Portrait. Edinburgh Dedication. A reprint of previous Editions.

THE SOLDIER'S RETURN. BY ROBERT BURNS, illustrated by John Faed, R.S.A. [Folio.]
For the members of the Royal Association for the promotion of the Fine Arts in Scotland. 1857.

Six Illustrations, engraved by Henry Lemon, Lumb Stocks, R.A., and James Stephenson. "The Horrors of War," "The Hero and Heroine," "His return from the War," "His recognition of Her," "The Meeting," "Her recognition of Him."

POEMS AND SONGS. BY ROBERT BURNS, Illustrated with numerous Engravings. [Quarto.]
London: BELL & DALDY. 1858.

Frontispiece, "John Anderson my Jo, John," and Engraved Title Page. Illustrations by C. W. Cope, R.A., Harrison Weir, Birkett Foster, J. C. Horsley, J. Archer, R.S.A., S. Edmonston, G. Thomas, Alex. Johnston, G. H. Thomas, J. Drummond, R.S.A., F. W. Topham. The Ornaments and Tail Pieces, by W. H. Rogers, engraved by E. Evans, Hammond, J. Cooper, T. Bolton, J. Greenaway, W. Wright, H. Harral, W. Thomas, and W. J. Linton. Glossary.

"This selection from the Poetical Works of ROBERT BURNS includes such of his Popular Poems as may, with propriety, be given in a volume intended for the drawing-room, and nearly all the Songs which are usually published."—*Note*, initialed J. C.

THE POETICAL WORKS OF ROBERT BURNS, with Critical and Biographical Notes, by Allan Cunningham, and a Glossary. Elegantly illustrated by Schmolze. [Octavo.]
Philadelphia: E. H. BUTLER & Co. 1858.

This is the most costly and most handsome Edition of BURNS ever published in America. It is illustrated with eleven very superior Steel Plates from Original Designs, engraved expressly for this Edition by Schmolze.

THE WORKS OF ROBERT BURNS, with an Account of his Life, and Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D., including Additional Poems extracted from the late Edition edited by Allan Cunningham. [Octavo.]
Cincinnati: W. P. JAMES. 1858.

Two Plates.

THE POETICAL WORKS OF ROBERT BURNS, with Life, Notes, and Glossary, by A. Cunningham, Esq., with many Illustrations on Steel. [12-mo.]
New York: LEAVITT & ALLEN. 1858.

Portrait and Illustrations. The same Plates as the Philadelphia Edition, 1856, with the exception of the Steel Plates, not in this Edition.

POEMS AND SONGS, Illustrated with numerous Engravings. [Quarto.]

New York: D. APPLETON & Co. 1858.

This Edition is illustrated with forty-eight very superior Wood Engravings, setting in pictorial light the principal scenes in his most celebrated Poems. It also bears the imprint of D. Appleton & Co., New York; notwithstanding, I do not think it an American Edition, but rather the New York imprint has been inserted, while in course of printing, on a certain number of copies, no doubt to gratify the American seller of this Edition. The English Edition of Bell and Daldy, with American Imprint.

THE POETICAL WORKS OF ROBERT BURNS, Edited by the Rev. Robert Aris Willmott, Incumbent of Bear Wood, illustrated by John Gilbert. [12-mo.]

London: G. ROUTLEDGE & Co. 1858.

Portrait of BURNS, and view of the Cottage in which he was born. Memoir of BURNS. Edinburgh Dedication and Glossary. Price 3/6.

"The Poems of BURNS have been Edited, and his Life has been written by eminent countrymen, with a copiousness of illustration, and a minuteness of inquiry altogether beyond my abilities and my limits. Perhaps an English reader sometimes thinks the work slightly overdone, and even feels a very languid curiosity about the character of "Poosie Nansie," or "The Politics of Dumfries." I have not, however, intentionally underrated the interest of my subject."—*Preface.*

The Rev. R. A. Willmott, an able and elegant writer, was educated at Trinity College, Cambridge, and took his B.A. degree in 1842. He was for sixteen years Incumbent of St. Catherine's Church, Bear Wood, Berkshire. He wrote "Lives of the Sacred Poets," "Pictures of Christian Life," "Life of Bishop Jeremy Taylor," "The Poets of the 19th Century," "A Volume of Poems," "Edited Letters of Eminent Persons," and various Literary Miscellaneous Publications. He died at Nettlebed, Oxon, 27th May, 1863.

SONGS AND POEMS OF ROBERT BURNS. People's Penny Library Edition. [Imperial Octavo.]

Manchester: IRELAND & Co. 1858.

Woodcut of the Cottage. Biographical Memoir and Glossary. Issued in Penny Numbers.

THE POETICAL WORKS OF ROBERT BURNS, including several Pieces not included in Dr. Currie's Edition. Exhibited under a new plan of Arrangement, and preceded by a Life of the Author, with Notes, and a Complete Glossary. [12-mo.]

Boston: PHILLIPS, SAMPSON & Co. 1858.

Portrait.

THE COMPLETE POETICAL AND PROSE WORKS OF ROBERT BURNS, with Life, Notes, and Correspondence, by A. Cunningham, Esq., with Original Pieces from the Collection of Sir Egerton Brydges, Bart. [Octavo.]

New York: S. A. ROLLO & Co. 1859.

Portrait of BURNS and Cunningham. Engraved Title, and 14 Steel Plates.

CENTENARY EDITION. The Poetical Works of ROBERT BURNS, with Memoir, Prefatory Notes, and a Complete Marginal Glossary, Edited by John & Angus Macpherson, with Portrait and Illustrations. [12-mo.]

Glasgow: GEORGE CAMERON. 1859.

Portrait of BURNS. Vignette, "The Birthplace of BURNS," and Illustrations. Memoir. Kilmarnock Preface. Edinburgh Dedication. Price 2/6.

"The fidelity of the Text has been closely attended to, and where it varied, the best, or both readings, have been given. Altogether the Publisher hopes that, by its completeness, and for the reasonableness of the price, the Edition will become so popular, as to warrant the designation of the Centenary Edition." —*Preface.*

AULD LANG SYNE. BY ROBERT BURNS, illustrated by George Harvey, R.S.A. [Folio.]

For the members of the Royal Association for the promotion of the Fine Arts in Scotland. 1859.

Five Illustrations engraved by Lumb Stocks, R.A.

George Harvey, R.S.A., born at St. Ninians, near Stirling, in the year 1805, apprenticed to a bookseller, but showing a taste for drawing, he studied at the school of the Trustees' Academy, Edinburgh, and became Academician in 1829. A series of Paintings on the Covenanters first won him fame. "Covenanters' Preaching," in 1830; "Covenanters' Baptism," in 1831; "Curlers," 1835; "Battle of Drumclog," 1836; "Covenanters' Communion," in 1840. He painted many Domestic Subjects and Landscapes, and wrote an interesting volume of "Notes on the Early History of the Royal Scottish Academy." On the death of Sir John Watson Gordon in 1864, he was elected President of the Academy, and Knighted in 1867. His death took place in Edinburgh, 22nd January, 1876.

THE COMPLETE WORKS OF ROBERT BURNS, with Life, &c., by James Currie, M.D. [Octavo.]

Halifax: MILNER & SOWERBY. 1859.

Portrait and Vignette. Another reprint of the numerous Halifax Editions.

THE SONGS OF ROBERT BURNS, with Music. Centenary Edition. [Royal 16-mo.]

Glasgow: DAVID JACK. 1859.

"The present volume gives to the public, for the first time, a complete collection of the Songs of ROBERT BURNS set to the melodies for which they were written, or to Standard Compositions with which they have became associated."—*Preface.*

THE SONGS OF ROBERT BURNS, with Music. Centenary Edition. [Square 16-mo.]

Glasgow: DAVID JACK, FOR THE PROPRIETORS.
London: HOULSTON & WRIGHT. 1859.

Price One Shilling.

"BURNS has not only added the richest gems to our lyric regalia, but he has brought into the light, and skilfully set and polished many antique jewels of rare beauty, that, but for him, would have lain despised and neglected."—*Preface.*

THE POETICAL WORKS OF ROBERT BURNS. [12-mo.]
London: GROOMBRIDGE & SONS. 1859.

Portrait and Vignette, "The Birthplace of BURNS." Numerous beautiful Engravings. Preface to the Kilmarnock Edition. Edinburgh Dedication. Memoir. The Poetry divided into Poems, Epitaphs, Epigrams, &c. Songs and Ballads. A reprint of the 1857 Edition.

POEMS AND SONGS. BY ROBERT BURNS, Illustrated with numerous Engravings. [Small Quarto.]
London: W. KENT & Co. (Late D. BOGUE.) 1860.

A reprint of the 1858 Edition, Bell & Daldy.

POETICAL WORKS OF ROBERT BURNS. A New Edition, with a Complete Glossary. [18-mo.]
Edinburgh: WILLIAM P. NIMMO. 1860.

Woodcut Frontispiece of BURNS and Highland Mary.

POETICAL WORKS OF ROBERT BURNS. A New Edition, with a Complete Glossary. [18-mo.]
London: GEORGE PHILIP & SON. 1860.

Woodcut Frontispiece of BURNS and Highland Mary. Same Edition as the preceding.

POETICAL WORKS OF ROBERT BURNS. A New Edition, with a Complete Glossary. [18-mo.]
London: WARD & LOCK. 1860.

Woodcut Frontispiece of BURNS and Highland Mary. Same Edition as the two preceding.

THE POETICAL WORKS OF ROBERT BURNS, with Life, Notes, and Glossary, by A. Cunningham, Esq., with many Illustrations on Steel. [12-mo.]
Philadelphia: JAS. B. SMITH & Co. 1860.

Portrait and Engraved Title.

ILLUSTRATED SONGS OF ROBERT BURNS, with a Portrait after the Original, by Nasmyth. [Folio.]
For the members of the Royal Association for the promotion of the Fine Arts in Scotland. 1861.

Portrait engraved by Henry Robinson from the Original Painting, the property of Colonels William and James Burns. The Illustrations are by George Harvey, R.S.A., Horatio Macculoch, R.S.A., Erskine Nichol, R.S.A., James Archer, R.S.A., Alexander H. Burr, and engraved by Lumb Stocks, R.A., William Forrest, Robert C. Bell, and C. W. Sharpe.

THE WORKS OF ROBERT BURNS, with Life, by Allan Cunningham, and Notes, by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c. New Edition. [Imperial Octavo.]

"Farewell! High Chief of Scottish Song!
That could'st alternately impart
Wisdom and rapture in thy page,
And brand each vice with satire strong;
Whose lines are mottoes of the heart,
Whose truths electrify the sage:—
Farewell! and ne'er may envy dare
To wring one baleful passion-drop
From the crush'd laurels of thy bust;
But while the lark soars high in air,
Still may the grateful pilgrim stop
To bless the spot that holds thy dust!
—CAMPBELL.

London: HENRY G. BOHN. 1862.

Portrait of BURNS, and view of the Birthplace. Fac-simile of the handwriting of BURNS. A reprint of the 1840 Edition, printed by R. Clayton, Son, & Taylor, London.

THE PRINCIPAL SONGS OF ROBERT BURNS, translated into Mediæval Latin Verse, with the Scottish Version collated, by Alexander Leighton, Author of "Curious Storied Traditions of Scottish Life," "The Court of Cacus," &c. [Small Quarto.]
Edinburgh: WILLIAM P. NIMMO. 1862.

"As for the severe scholars, who are so jealous of an encroachment on the confines of the purely classic, I may perhaps conciliate them by the admission that I make no pretensions to classical Latinity; and to the answer, that it was not for one with such a confession in his mouth to attempt so critical an undertaking, the reply may be permitted—that while mere grammatical accuracy is not the only qualification needed, there is required in the peculiar case of rendering from a tongue which is that of the people to whom the rendering is addressed, so much of accomodation to the idioms of the home language as to be incompatible with a very strict adherence to those of the foreign."—*Preface.*

Alexander Leighton was born at Dundee in the year 1800, and educated at the Academy there; studied medicine in Edinburgh, then filled situations with a view to the legal profession, but early in life betook himself to Literature, and worked at it all his days—early and late—for his daily bread. When Wilson's Tales of the Borders, originating at Berwick-on-Tweed, and carried on there for some months, came into the hands of the Edinburgh Publisher, they were for sometime edited by James Wilson, brother of John Wilson, the founder of the work, but after the early death of James Wilson the chief part of the writing fell into the hands of Leighton, with assistance from Hugh Miller and others, giving a slight relief to the monotony of his ceaseless work. He was the avowed author of several books, "The Romance of the Old Town of Edinburgh," "The Men and the Women of History," "Jephtha's Daughter," and "The Tangled Yarn." He was ready to write about almost anything, and also to revise and fit for publication what others had written. He lived the life of a recluse, and for the last three years of his life was rarely seen on the streets. He died in Edinburgh, 24th December, 1874, aged 74 years.

THE POEMS OF ROBERT BURNS. [48-mo.]
London: BELL & DALDY. 1863.

"This Edition of the Poems of BURNS is printed from the last Aldine Edition, carefully Revised. All the Copyright Pieces which belong to the proprietors of that Edition exclusively, are included in this. They consist of some entire Poems, several additional Stanzas, and numerous important variations, which were printed from MSS. in the handwriting of BURNS himself, collected at considerable expense by the late Mr Pickering."—*Advertisement.*

Bell & Daldy's Pocket Volumes. Price 2/6. Glossary.

THE SONGS OF ROBERT BURNS. [48-mo.]
London: BELL & DALDY. 1863.

"The Songs of BURNS form such a distinct feature of his Writings, and have obtained such universal popularity, that it has occurred to the Publishers to issue them complete by themselves, in the convenient form of one of their Pocket Volumes."—*Note.*

Bell & Daldy's Pocket Volumes. Price 2/6. Glossary.

THE POETICAL WORKS OF ROBERT BURNS, with a Sketch of the Author's Life. In Three volumes. [12-mo.]
Boston: LITTLE, BROWN, & COMPANY. 1863.

Engraved Portrait—ROBERT BURNS, Poet.

"The Poems of BURNS appear in these volumes as arranged and edited by Robert Chambers in his Life and Works of ROBERT BURNS, Edinburgh and London, 1856. Such parts of the Biography as are necessary for the understanding of the Poems, or of the occasions which gave rise to them, are retained in the form of prefaces to individual pieces. Verbal changes of a trifling description have here and there been required. The Memoir of BURNS is taken from the Eighth Edition of the Encyclopædia Britannica."—*Advertisement.*

The most beautifully printed of all the American Editions.

THE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with Life and Notes, Critical and Biographical, by Allan Cunningham, and many Notes by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c., with Illustrations on Steel. In Two volumes. [Imperial Octavo.]
Edinburgh: ALEX. HUTCHINSON & Co. 1864.

Portrait of BURNS. Vignette of his Birthplace. Illustrations by J. M. Wright, W. H. Bartlett, and A. Cooper, R.A., engraved by S. Smith, J. Rogers, F. J. Havel.

A reprint of the 1840 Edition, printed by Ballantyne & Co., Edinburgh. Paged for Two Volumes.

THE POETICAL WORKS OF ROBERT BURNS, with a Sketch of the Author's Life. Two volumes. [18-mo.]
Boston: NO PUBLISHER'S NAME. 1864.

Portrait.

THE POEMS OF ROBERT BURNS. [12-mo.]
London: BELL & DALDY. 1864.

Portrait of BURNS, engraved by H. Robinson.
The 1863 Edition printed on large paper.

THE SONGS OF ROBERT BURNS. [12-mo.]
London: BELL & DALDY. 1864.

The 1863 Edition printed on large paper.

THE BALLADS AND SONGS OF ROBERT BURNS, with a Lecture on his Character and Genius, by Thomas Carlyle. [12-mo.]

"A Poet peasant born,
Who more of Fame's immortal dower
Unto his country brings
Than all her Kings!"

—ISA CRAIG.

London: CHARLES GRIFFIN & Co. 1864.

Engraved Portrait. Illustrations by Bentley, Newton, and Watt, engraved by W. Hill. The Lecture reprinted with the kind permission of the Author from Lectures "On Heroes and Hero Worship."

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with Explanatory and Glossarial Notes, and a Life of the Author, by James Currie, M.D. [12-mo.]
New York: D. APPLETON & COMPANY. 1865.

Five Steel Plates.

THE POETICAL WORKS OF ROBERT BURNS, with a Sketch of the Author's Life. Three volumes. [12-mo.]
Boston: LITTLE, BROWN, & COMPANY. 1865.

Fine Steel Portrait.

THE COMPLETE PROSE WORKS OF ROBERT BURNS. [Crown Octavo.]
Edinburgh: WILLIAM P. NIMMO. 1865.

Engraved Portrait of BURNS, and Vignette.

Correspondence complete. Remarks on Scottish Song. Letters to Clarinda. Commonplace Books, &c.

"With the view of making this collection of the Prose Writings of BURNS as complete and valuable as possible, in addition to the "General Correspondence," "The Correspondence with Thomson," and "Letters to Clarinda," the "Commonplace Books," and "Remarks on Scottish Song," are reprinted in full, and where needful, notes have been introduced to illustrate the Text."—*Preface.*

A Prefatory Note to the Clarinda Letters gives a brief sketch of Mrs. M'Lehose (Clarinda). Price 3/6, cloth.

THE POETICAL WORKS OF ROBERT BURNS, Edited from the best Printed and Manuscript Authorities, with Glossarial Index and a Biographical Memoir, by Alexander Smith. In Two volumes. [Foolscap Octavo.]

London and Cambridge: MACMILLAN & Co. 1865.

Vignettes, "Portrait of BURNS," and "The Twa Dogs," engraved by G. B. Shaw. Biographical Memoir. Notes at the end of each volume. The Golden Treasury Series, price 4/6 each volume, cloth.

"Of all Poets, BURNS was, perhaps, the most directly inspired. His Poems did not grow—like stalactites—by the slow process of accretion. Like Adam, they had no childhood—they awoke complete. BURNS produced all his great efforts by single strokes. In his best things there is an impetus, a hurry, which gives one the idea of boundless resource. To him a Song was the occupation of a morning. His poetic epistles drive along in a fiery sleet of words and images. His "Tam O' Shanter" was written in a day—since Bruce fought Bannockburn, the best single day's work done in Scotland."—*Biographical Preface.*

Alexander Smith, Poet and Essayist, was born at Kilmarnock, 31st December, 1829. His family removed to Paisley in 1834, and to Glasgow shortly afterwards, where he was employed as a Designer of Patterns. An early taste for literary pursuits and the publication of a volume of Poetry in 1853, entitled, "A Life Drama," with "City Poems," in 1857, marked him out for another sphere of Life. He was fortunate in being elected to the office of Secretary to the Edinburgh University in 1854, a situation more favourable for the cultivation of his talents. He contributed Prose Essays to some of the Periodicals which were collected and published separately. His principal story of "Alfred Haggart's Household" appeared in *Good Words*, and contains much of his family history. He also wrote "A Summer in Skye," in Two volumes. The first study for his Life of BURNS was an Essay read to a Literary Society in Glasgow in 1852, and printed in the "Glasgow Miscellany," of which he was Editor. He died at Wardie, near Edinburgh, 5th January, 1867.

THE COMPLETE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D., with an Enlarged and Corrected Glossary, and Eight Engravings on steel. [12-mo.]

Halifax: MILNER & SOWERBY. 1865.

Portrait engraved by J. Moore. Vignette, "The Twa Dogs." A reprint of previous Editions by the same Publishers.

THE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with Life and Notes, Critical and Biographical, by Allan Cunningham, and many Notes, by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c., with Illustrations on steel. In Two volumes. [Imperial Octavo.]

Edinburgh: JAMES INGLIS. 1865.

Portraits of BURNS and Allan Cunningham, and Vignette of the Cottage. Illustrations by J. M. Wright, W. H. Bartlett, engraved by S. Smith, J. Rogers, F. J. Havel. A reprint of the 1840 Edition, in Two volumes.

(In this Edition the more objectionable Passages and Pieces are excluded.)

THE POETICAL WORKS AND LETTERS OF ROBERT BURNS, with Copious Marginal Explanations of the Scotch Words, and Life. Eight Engravings on steel. [12-mo.]

Edinburgh: GALL & INGLIS. 1865.

Frontispiece, "The Cotter's Saturday Night," and Vignette. "Some alterations have been made in objectionable phrases in the Poetry. They are put in small capitals."—*Note.*

THE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with Life and Notes, Critical and Biographical, by Allan Cunningham, and many Notes, by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c. In One volume. [Imperial Octavo.]

Edinburgh: THOMAS C. JACK. 1865.

Portrait of BURNS, and Vignette of the Cottage. A reprint of previous Editions.

ONE HUNDRED ENGRAVINGS. The illustrated family BURNS, with an Original Memoir. [Quarto.]

Glasgow: WILLIAM MACKENZIE. 1866.

Portrait engraved by W. Holl from the original, by Nasmyth. Fac-simile of the handwriting of BURNS. Illustrations. Prefatory Memoir. Death and Character of Mrs Burns, from the *Dumfries Courier*, April 1834. Glossary and General Correspondence at the end of the volume, also selections from the Letters to Clarinda.

The Illustrated Family BURNS, dedicated to the sons of the Poet, with about 100 Engravings, and for framing, a Portrait of BURNS, life size, gratis to Subscribers. Twelve parts, 2/ each, or 30/, cloth.

"To supply what is felt to be a great want, and to present, for the first time, to the British public, such a judicious selection of the Works of BURNS, purged from impurities, as the head of any household may unhesitatingly place in the hands of his family, is the aim of the Publisher. With this object, a few Songs and Poems have been altogether omitted, where correction was impossible, while in other instances objectionable passages have been either removed or revised, taking scrupulous care to depart only as far as absolutely necessary from the style or the sentiment of the original; guided, in a word, by that spirit of emendation, which, we believe, would have influenced the Poet himself were he now living to revise his Poems. Some Pieces, too, merely occasional, or of little interest, have been omitted."—*Advertisement.*

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

Halifax: MILNER & SOWERBY. 1866.

Engraved Frontispiece, "The Birks of Aberfeldy," and Vignette, "The Mausoleum of BURNS," Dumfries. A reprint of previous Editions.

THE POEMS OF ROBERT BURNS. Two volumes. [18-mo.]

Boston: TICKNER & FIELDS. 1866.

Portrait by H. Robinson.

THE POETICAL WORKS OF ROBERT BURNS, Edited by the Rev. Robert Aris Willmott. New Edition, with numerous Additions. [Square 16-mo.]

London: GEORGE ROUTLEDGE & SONS. 1866.

Nasmyth's Portrait, engraved by J. B. Hunt. Price 2/6.

"Since the lamented death of Mr. Willmott, another Edition has been called for, and the Publishers have taken the opportunity of inserting various Poems and Songs of great merit, which had been omitted in previous Editions. Many of them are accompanied by Editorial Annotations, which will be found useful in giving the dates, and explaining the circumstances under which they were originally written."—*Note*, initialed P. A. N.

THE POETICAL WORKS OF ROBERT BURNS, Edited by the Rev. Robert Aris Willmott. New Edition, with numerous Additions. [Square 16-mo.]

London: GEORGE ROUTLEDGE & SONS. 1866.

Nasmyth's Portrait, engraved by J. B. Hunt. A cheap reprint of the preceding, in Paper Covers. Outside Portrait. Price One Shilling.

THE WORKS AND CORRESPONDENCE OF ROBERT BURNS, including his Letters to Clarinda, Remarks on Scottish Songs and Ballads, illustrated with Historical and Critical Notes, Biographical Notices, &c., with an extensive Glossary of the Scottish Language, a Life of the Author, and an Essay on his Genius and Writings. [Imperial Octavo.]

"High Chief of Scottish Song!
That could'st alternately impart
Wisdom and rapture in thy page,
And brand each vice with satire strong;
Whose lines are mottoes of the heart,
Whose truths electrify the sage."

—CAMPBELL.

Glasgow: WILLIAM MACKENZIE. 1866.

Engraved Portrait of BURNS, and view of the Cottage. Vignette, "Monument on the Banks o' Doon," by J. Scott, engraved by G. Inglis. Fac-simile of the Poet's handwriting, and Thirty-five Engravings from Original Designs. The Life of BURNS, with a Criticism on his Writings and Observations on the Peasantry of Scotland, by Dr. Currie.

Presentation Portrait Edition, complete in seventeen parts—One Shilling each. Portrait for framing presented to Subscribers.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, AND SIR WALTER SCOTT, illustrated with Fine Steel Portraits, and a Fac-simile of a Characteristic Letter of BURNS to Mrs. Riddell. New Edition. [Imperial Octavo.]

London: CHARLES GRIFFIN & COMPANY. 1866.

Kilmarnock Preface. Edinburgh Dedication. Memoir of the Life of ROBERT BURNS, and Glossary. Fac-simile of a Letter from the Poet to Mrs. Riddell, and Sonnet on hearing a Thrush sing on a morning walk in January, 1793, both in possession of Arthur De Noe Walker, Esq., 21 Langham Place, London, a grandson of Mrs. Riddell. Printed by Dunn & Wright, Glasgow.

THE COMPLETE WORKS OF ROBERT BURNS, including his Correspondence, &c., with a Memoir, by William Gunnyon. The Text carefully printed and illustrated with Notes, with Portrait and Illustrations on wood, by eminent Artists. [Octavo.]

Edinburgh: WILLIAM P. NIMMO. 1866.

Portrait, and Vignette, "The Birthplace of BURNS." Nimmo's Library Edition of Standard Works. Price 5/.

"This Edition of BURNS contains the Poetical Works complete, a full collection of the Letters, together with the Correspondence between BURNS and Clarinda. Remarks on Scottish Song, Commonplace Book, &c., and is illustrated with Sixteen Engravings on wood, from Designs by eminent Scottish Artists."—*Advertisement.*

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

"E'en then a wish, I mind its power—
A wish, that to my latest hour
Shall strongly heave my breast—
That I for poor Auld Scotland's sake,
Some usefu' plan or beuk could make,
Or sing a song at least."

London: THOMAS ALLMAN. 1866.

Engraved Frontispiece, "The Shepherd Boy," and Vignette, by H. Corbould, engraved by C. Heath. The Derby Edition, printed by Richardson & Son.

THE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with Life and Notes, Critical and Biographical, by Allan Cunningham, and many Notes, by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c., with Illustrations on steel. In Two volumes. [Imperial Octavo.]

Edinburgh: JAMES INGLIS. N. D.

Portraits of BURNS and Allan Cunningham. Illustrations by Bartlett, Cooper, Wright, &c., engraved by Screvin. A reprint of the 1840 Edition. In Two volumes.

THE WORKS OF ROBERT BURNS, containing his Poems, Songs, and Correspondence, with Life and Notes, Critical and Biographical, by Allan Cunningham, and many Notes, by Gilbert Burns, Lord Byron, Thomas Campbell, Thomas Carlyle, Robert Chambers, Cowper, Cromek, Allan Cunningham, Dr. Currie, Hazlitt, James Hogg, Lord Jeffrey, T. Landseer, Lockhart, Motherwell, Sir Walter Scott, Professor Wilson, Wordsworth, &c. In One volume. [Imperial Octavo.]

Edinburgh: THOMAS C. JACK. N. D.

Portrait of BURNS, and Vignette of the Birthplace, engraved by John Le Conte. Fac-simile of the Original Letter to Captain Miller of Dalswinton, accompanying the Ode, "Scots wha ha'e wi' Wallace bled," and fac-simile of the Ode. A reprint of the 1840 Edition.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, Edited by John S. Roberts, with an Original Memoir, by William Gunnyon, with Portrait and Illustrations on wood, by Eminent Artists. Fifteenth Thousand. [Crown Octavo.]

Edinburgh: WILLIAM P. NIMMO. 1866.

The Crown Edition of the Poets. Portrait engraved by John Le Conte. Vignette and Illustrations. Price 3/6, cloth.

An appendix to the Biographical Sketch contains, "Important Testimonies, Explanatory and Illustrative of the Poet's Life," in Letter from the Poet to Dr. Moore. Sketch by David Sillar. Recollections of William Clark. Sketches by Dugald Stewart, Professor Walker, Sir Walter Scott, Mrs. Riddel, Dr. Adair, John Ramsay of Ochtertyre, Mr. Syme, Sir Egerton Brydges, Allan Cunningham, Mr. Findlater, James Gray, and George Thomson.

"The appendix to the Graphic Biographical Sketch, by Mr. William Gunnyon, in which are grouped together all the authentic personal sketches of the Poet by his friends and intimates, will, it is hoped, very materially assist the reader in judging what manner of man he was, and the personal and intellectual impression he made on his contemporaries. The Editor has to thank several friends for assistance received, and he desires specially to note the valuable services rendered by Mr. Alexander Gunn, a reader at Paul's Work Printing Office."—*Preface.*

"To his friends, Mr William Gunnyon, Dr. Longmuir, of Aberdeen, and others, he is indebted for many hints and corrections, which have been made use of in this Edition."—*Note by the Editor to the Fourth Edition, dated 25th January, 1866.*

William Gunnyon was born at Lawriston, parish of Balmaghie, Kirkcudbrightshire, on the 18th December, 1823. His parents removed to Kilmarnock when he was eighteen months old. He received the rudiments of his education first under the Rev. Andrew Love, who subsequently emigrated to Australia, where he gained considerable wealth and social distinction. Next under Mr John Cuthbertson, who ultimately became English Master in the High School of Dundee, and having acquired a competence, is presently living in retirement at Barassie. Mr Gunnyon finished his ordinary school course under Mr. Andrew Weir and Mr. Alex. Harkness, of the Kilmarnock Academy. He studied the Arts in the Glasgow University, and Theology in that of St. Andrews. During his curriculum his health failed, and he taught a school for two years in the Lake District. Returning to Kilmarnock in 1849, he conducted, for many years, and most successfully, an Adventure School. He devoted himself principally to the teaching of Classics, a branch of study in which several of his pupils have attained high eminence. In the year 1870 he gave up teaching to devote himself entirely to Literature. He lived for a short time in Edinburgh, but ultimately settled down in Glasgow, in which place he is still engaged in literary work. Mr. Gunnyon is a person of considerable ability; has great freedom of expression on literary topics and critical accumen in no small degree.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, Edited by John S. Roberts, with an Original Memoir, by William Gunnyon, with Portrait and Illustrations on wood, by Eminent Artists. Fifteenth Thousand. [12-mo.]

New York: THE AMERICAN NEWS COMPANY. 1866.

THE POETICAL WORKS OF ROBERT BURNS. Three volumes. [12-mo.]

London: BELL & DALDY. 1866.

Portrait engraved by H. Robinson. Memoir by Sir Harris Nicolas. A reprint of the Aldine Edition of the British Poets. Price 5/ a volume.

CENTENARY EDITION. Thirty Scotch Songs, by ROBERT BURNS, with Symphonies and Pianoforte Accompaniments, by W. H. Montgomery. [Quarto.]
London: MUSICAL BOQUET OFFICE, 192 High Holborn. N. D.

Book 1st and 2nd, Thirty Songs each, by ROBERT BURNS. Woodcut Portrait, View of the Cottage, and Monument on the Banks o' Doon, printed on the outside cover.

THE COMPLETE WORKS OF ROBERT BURNS, including his Correspondence. [Octavo.]
Philadelphia: J. B. LIPPINCOTT & Co. 1867.

Portrait and Woodcut Vignette of the Cottage where BURNS was born.

LIFE AND WORKS OF ROBERT BURNS, by P. Hately Waddell, Minister of the Gospel, enriched with Portraits, and numerous Illustrations in Colour, from Original Designs in the highest style of the Art. Two volumes. [Quarto.]
Glasgow: DAVID WILSON. 1867.

Coloured Portrait of BURNS, from a painting by Nasmyth, engraved by C. Cook. Coloured Title Page, with illustrations of "Alloway Kirk," "Birthplace of BURNS," "Tam O' Shanter," "Burns' Monument," "Man was made to mourn." Portrait of BURNS and his eldest son, Robert, from the Kerry Miniatures, engraved by C. Cook. Portrait of Mrs. Burns, widow of the Poet, from the Original by Gilfillan, and numerous Steel Line Engravings, Fac-similes and Woodcuts; containing upwards of Sixty Original Documents, Letters or Poems, with an immense amount of Original Biographical Anecdote, and Memoranda hitherto unknown. [Several of the Illustrations in Colour have been replaced with Steel Line Engravings of the first class.]

Life of BURNS, a Spiritual Biography, by the Editor, in four parts, "On the Soil," "Above the Soil," "Return to the Soil," "Night and after Night—Underneath and beyond the Soil." Poems of First and Second Editions. Posthumous. Miscellaneous and Minor Poems. Letters, several hitherto unpublished, with Notes, Critical, Historical, and Biographical. Author's Journals. Original and Authentic Reminiscences and Traditions, collected by the Editor. Remarks on Scottish Language, and Glossary. History of the Kerry Miniatures. Price 30/, cloth.

Rev. Peter Hately Waddell, LL.D., was born at Balquhatston, Stirlingshire, May 19, 1816, his father, the last of the original proprietors there, from whom he inherited his knowledge and love of the Scottish language, being a devout admirer of BURNS. The family removed to Glasgow where he was educated at home, then at the Grammar School and College, where he occupied the most distinguished place of his years in Logic and Philosophy. Licensed as a preacher in the Church of Scotland, by the Presbytery of Dunoon in 1841, where he then resided, he joined the Free Church at the Disruption in 1843, and was one of four representative probationers who introduced that important body of adherents to the new Church at its first General Assembly. After a short probationary work in Aberdeenshire, he had a unanimous call to Girvan, one of the largest congregations at that time in the West of Scotland, but being unable to accept the Confession of Faith unconditionally, as regarded the doctrine of the Civil Magistrate, the Ayr Presbytery refused him ordination, and he was reluctantly constrained to secede, and formed a communion for himself and his people, first at Girvan, and then in Glasgow, where he has ever since ministered without assistance or intermission. It may be well to note that the very point on which Dr. Waddell was forced to secede has since been adopted by a large majority of the Free Church.

In the winter of 1854-55, when the people of Girvan suffered much from visitation of cholera and depression of trade, he organized a system of relief by payment of wages for work to be done in the improvement of the town and neighbourhood, for which he collected funds, and personally superintended the operations. Many hundreds of the unemployed—chiefly weavers—were thus saved from destitution, and the town itself, in streets and thoroughfares, was benefited. In recognition of these services, Dr. Waddell was presented, November 27, 1855, by the working men of Girvan—none other being allowed to contribute—with a beautiful cabinet of Circassian walnut, with solid silver decorations and accompaniments, and Mrs. Waddell with a gold watch and chain. An account of the relief proceedings, entitled "The Ministry of a Practical Endeavour," was also published at the time by order of the Labour Fund Committee, and a report of the presentation addresses afterwards.

In 1858 he first read his well-known Lecture on the genius and morality of ROBERT BURNS, and was chairman of the Centenary Dinner in 1859 at the Cottage in which the Poet was born. He has annually appeared as a Public Lecturer on kindred topics, as "Shakespeare," (at whose Tercentenary he presided also in the Cottage), "Scott," "Wilson," "Knox and Luther," "The Scottish People," "The Kings of Scotland," "The Patriots of the People," with occasional lectures on Moses, David, and Ossian. During the early period of his ministry he published various tracts or pamphlets on the then state of religion, entitled "Protestant Delusion in the 19th Century," &c., "Orthodoxy is not Evangelism," "Faith and the Evidences," "Baptism of Letters," "Sanctification of Science," "Threefold Mystery," &c., and "The Sojourn of a Sceptic," in the manner of the Pilgrim's Progress. In 1862 he removed to Glasgow, where the City Hall Congregation, sometimes called the Church of the Future, was formed, and the following year a volume of sermons was published as a specimen of his ordinary ministrations, entitled, "The Christ of Revelation and Reality." His Edition of BURNS, a most exhaustive work, was completed in 1867. The translation of "The Psalms frae Hebrew intil Scottis," in 1871, and "Behold the Man," a Tragedy for the Closet, in 1872, followed, besides an Edition of the Waverley Novels with Notes, re-issued complete in 1876; in addition to which he had been occupied in the topographical verification of Ossian, published in a handsome quarto in 1875, entitled "Ossian and the Clyde, Fingal in Ireland," &c., embodying an immense amount of evidence on the subject. His latest work, 1879, is "Isaiah intil Scottis," uniform with the Psalms. For certain of these works he received his degree of LL.D. from Tusculum College, United States, in 1868, and as a special recognition of his work on Ossian he was made an honorary member of the Edinburgh University Celtic Society, 1877-78. Dr. Waddell, it may be added, was a member of the Glasgow School Board for the two first terms, 1873 to 1879, and declined nomination for the third.

POEMS AND SONGS OF ROBERT BURNS, illustrated by about One Hundred Engravings, by Birket Foster, Harrison Weir, &c. [Quarto.]

London: GEORGE ROUTLEDGE & SONS. 1867.

Portrait of BURNS, engraved by W. Holl. Fac-simile of the Poet's handwriting, and Illustrations.

Mackenzie's Family Edition of BURNS, without Memoir and Correspondence, a different Title Page, and London Publishers.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir. Two volumes. [12-mo.]

New York: JAMES MILLER. 1867.

Engraved Portrait—ROBERT BURNS, Poet. Memoir of the Life of ROBERT BURNS. Dr. Currie's description of BURNS. Preface to the Kilmarnock, and Dedication to the Edinburgh Edition of the Poems. Glossary.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [48-mo.]

"E'en then a wish, I mind its power—
A wish, that to my latest hour
Shall strongly heave my breast—
That I for poor Auld Scotland's sake,
Some usefu' plan or beuk could make,
Or sing a song at least."

London: THOMAS RICHARDSON & SON. 1867.

Frontispiece, "Tam O' Shanter." Vignette of the Birthplace.

Richardson's Pocket Library, Price Sixpence. Paper Covers. A reprint of previous Editions.

THE COMPLETE WORKS OF ROBERT BURNS, including his Correspondence, and the Poetical Works of Sir Walter Scott, illustrated with Portraits and numerous Steel Engravings. In Two volumes. [Imperial Octavo.]

Glasgow and London: WILLIAM COLLINS, SONS & COMPANY. 1867.

Engraved Portrait, and Vignette of the Birthplace of BURNS, and Abbotsford. Illustrations by J. M. Wright, W. H. Bartlett, A. Cooper, R.A., W. Mossman, engraved by Willmore, E. Scriven, J. Rogers, J. Bentley, and S. Smith. The first volume contains the Works of BURNS. Kilmarnock Preface. Edinburgh Dedication. Life by William Gunnyon, Edited by J. Roberts. A reprint of the 1865 Edition, with Illustrations.

POEMS CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. [Octavo.]

"The simple Bard, unbroke by rules of Art,
He pours the wild effusions of the heart:
And if inspir'd, 'tis Nature's pow'rs inspire;
Her's all the melting thrill, and her's the kindling fire."

—ANONYMOUS.

Kilmarnock: Printed by JOHN WILSON. 1786.

Reprint and Fac-simile of the Original Kilmarnock Edition of BURNS, (limited to 600 copies, being the extent of the Original Issue), printed at Kilmarnock in 1867, by James M'Kie, Price 10/6. Fifty Copies, printed on large paper, Price One Guinea. Subscribers presented with a pamphlet, entitled, "Bibliotheca Burnsiana," containing an extensive and curious list of the various Editions of BURNS and Burnsiana, so far as known, published prior to 1866, with short Notices of any peculiarity in them.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS. [Octavo.]

"The simple Bard, unbroke by rules of Art,
He pours the wild effusions of the heart:
And if inspired, 'tis Nature's pow'rs inspire;
Her's all the melting thrill, and her's the kindling fire."

—ANONYMOUS.

Kilmarnock: Printed by JOHN WILSON. 1786.

Reprint and Fac-simile of the Original Kilmarnock Edition, printed at Kilmarnock, Scotland, in 1867, by James M'Kie. American Edition. Six Hundred Copies printed for the American Trade. An exact reprint of the preceding Edition.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with Explanatory and Glossarial Notes, and a Life of the Author, by James Currie, M.D. New Edition. [12-mo.]

Glasgow: JOHN CAMERON. 1867.

A cheap reprint of the London Edition, Adam Scott, 1846.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a Complete Marginal Glossary, with Portrait and Illustrations. [Octavo.]

Glasgow: JOHN S. MARR. 1867.

Cheap Edition, Price One Shilling, Paper Covers. "Illustrated view of the Cottage where BURNS was born," outside Cover.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir. Two volumes. [16-mo.]

New York: JAMES MILLER. 1867.

Engraved Portrait—ROBERT BURNS, Poet. Memoir of the Life of ROBERT BURNS. Dr. Currie's description of BURNS. Kilmarnock Preface. Edinburgh Dedication. Glossary. General Index of Titles, and First Lines of Songs. A beautifully printed Edition.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS. [12-mo.]

New York: VIRTUE & YORSTON. N. D.

Portrait and Woodcuts. The Preface to this Edition is dated January, 1866. Although purporting to be an American Edition, this is evidently printed in the mother country. It has now become a common practise printing books in Great Britain and affixing an American Publisher's name. The book is then exported and sold as a publication by the firm whose name it bears.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a Complete Marginal Glossary, with Portrait and Illustrations. [12-mo.]

New York: W. L. POOLEY. N. D.

Portrait and Engraved Title. This Edition, although having an American Title Page, and an American Publisher's name affixed, appears to have been printed and published by J. S. Marr, Glasgow.

POEMS AND SONGS. BY ROBERT BURNS, with Original Illustrations, by R. Herdman, R.S.A., Waller, H. Paton, R.S.A., Samuel Bough, A.R.R.A., Gourlay Steell, R.S.A., D. O. Hill, R.S.A., John M'Whirter, and other eminent Scottish Artists, engraved by R. Paterson. [Crown Quarto.]

Edinburgh: WILLIAM P. NIMMO. 1868.

Notes and Glossary. The Edina BURNS, price One Guinea, cloth, gilt edges. Turkey morocco, Two Guineas.

"The Edina Edition of BURNS has been entirely produced in that city where the Poet spent the most brilliant period of his life, and where he wrote the celebrated panegyric "Edina! Scotia's Darling Seat." It containts sixty-four entirely original illustrations drawn expressly for it, and the names of the Artists who have kindly given their assistance, comprising several of the most distinguished members of the Royal Scottish Academy, are a sufficient guarantee that they are executed in the highest style of Art."—*Advertisement.*

TAM O' SHANTER. By ROBERT BURNS, with Illustrations, by E. H. Miller, Photographed by Gardner. [Quarto.]

"Of Browny's and Bogilis full is this Buke."

—GAWIN DOUGLAS.

New York: W. J. MIDDLETON. 1868.

Portrait and Seven Plates.

THE POETICAL WORKS OF ROBERT BURNS. [12-mo.]

Glasgow: CAMERON & FERGUSON. 1868.

Memoir. Appendix containing, "Letter from Gilbert Burns to Dr. Currie," "Article from Dumfries Journal," by Mrs. Riddel," "Rules and Regulations of the Bachelor's Club, Tarbolton," "Letter from BURNS to the Editor of the Star," "Verses," by Fitzgreen Halleck of New York, "Ode to the memory of BURNS," by Thomas Campbell, and Glossary. Cheap Shilling Edition, in cloth.

THE WORKS OF ROBERT WORKS, illustrated by an extensive series of Portraits, and Authentic Views, with a Complete Life of the Poet, an Essay on his Genius and Character, by Professor Wilson, numerous Notes, Annotations, and Appendices. Two volumes. [Imperial Octavo.]

London: BLACKIE & SON, Glasgow and Edinburgh. 1868.

Portrait of BURNS, from the Original Drawing, by Archibald Skirving, in possession of George Rennie, Esq., London. Engraved Title Pages, &c. A reprint of previous Editions.

THE POETICAL WORKS OF ROBERT BURNS, with his Life and Character, and a Critique on his Writings, a Glossary, &c. [48-mo.]

Halifax: WILLIAM NICHOLSON & SONS. 1868.

Coloured Frontispiece, "Tam O' Shanter." Life of BURNS. Alexander Smith on BURNS. Edinburgh Dedication.

THE POEMS OF ROBERT BURNS. Two Parts. [48-mo.]

London: BELL & DALDY. 1868.

A reprint of previous Editions, bound in two thin volumes, to fill a small case of the Poets, in 12 vols.

THE SONGS OF ROBERT BURNS. Two Parts. [48-mo.]

London: BELL & DALDY. 1868.

Printed uniform with the preceding, as part of the collection.

THE GLOBE EDITION. Poems, Songs, and Letters, being the Complete Works of ROBERT BURNS, edited from the best Printed and Manuscript Authorities, with Glossarial Index, and a Biographical Memoir, by Alexander Smith. [Octavo.]

London: MACMILLAN & Co. 1868.

Vignette Portrait. A reprint of the Golden Treasury Edition, by the same Publishers, 1865. Price 3/6, cloth.

THE POETICAL WORKS OF ROBERT BURNS. [12-mo.]
Glasgow: CAMERON & FERGUSON. 1868.

Illustrated Paper Covers. Portrait of BURNS outside cover. Price Sixpence. A cheap reprint of previous Editions.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Critical Dissertation, and Explanatory Notes. The Text edited by Charles Cowden Clarke. In Two volumes. [Octavo.]
Edinburgh: WILLIAM P. NIMMO. 1868.

Portrait of BURNS. An exact reprint of Nichol's Library Edition of the British Poets, Edited by the Rev. George Gilfillan in 1856.

THE COMPLETE WORKS OF ROBERT BURNS, including his Correspondence, &c., with a Memoir, by William Gunnyon. The Text carefully printed and illustrated with Notes, with Portrait and Illustrations on wood by Eminent Artists. [Imperial Octavo.]
Edinburgh: WILLIAM P. NIMMO. 1869.

Portrait and Vignette of the Birthplace of BURNS. Kilmarnock Preface. Edinburgh Dedication. Biographical Sketch. Prefatory Note to "Letters to Clarinda." A reprint of the 1865 Edition.

Nimmo's Library Edition of Standard Works. Price Five Shillings.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with Explanatory and Glossarial Notes, and a Life of the Author, by James Currie, M.D. [12-mo.]
New York: D. APPLETON & COMPANY. 1869.

Portrait of BURNS, engraved by H. B. Hall, Junr., and Illustrative Engravings. A reprint of the London Edition, Adam Scott, 1846.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By ROBERT BURNS. Poems as they appeared in the early Edinburgh Editions. 2nd volume, Posthumous Poems. 3rd volume, Songs, chiefly in the Scottish Dialect. [Octavo.]
Kilmarnock: JAMES M'KIE. 1869.

Nasmyth's Portrait, engraved by Beugo. Fac-simile engraved by Maclure & MacDonald, Glasgow. Kilmarnock complete Edition of BURNS' Poems and Songs, limited to 600 Copies, being the extent of the Fac-simile printed at Kilmarnock in 1867, by James M'Kie. These volumes are uniformly printed with the Fac-simile to form a complete Edition, price One Guinea. Fifty Copies printed on Large Paper, price Two Guineas.

"We have now the satisfaction of presenting to the lovers of BURNS an Edition of his Poetical Works, printed and published in his native Ayrshire, (the third instance of an Ayrshire Press being so engaged), and in the town, too, where his famous Kilmarnock Volume burst upon the world. Next to the pleasure it has been to us in endeavouring to keep up the fame of "Auld Killie" by thus adding another stone to the honoured cairn of ROBERT BURNS, we have the gratification of having produced an Edition of his Poetical Works, which will vindicate the claim of being at once unadulterated and complete."—*Preface.*

FAMILY EDITION. The Poetical Works and Letters of ROBERT BURNS, with Copious Marginal Explanations of Scotch Words, and Life. Eight Engravings on Steel. [12-mo.]
Edinburgh: GALL & INGLIS. 1869.

A reprint of the purged Edition, by the same Publishers, 1865, with the recently discovered "Stanzas additional of the Vision," and the Song of the "Ruined Farmer." A head note to the last says :—"The manuscript of this Song, in BURNS' handwriting, is in possession of Mr John Dick, bookseller, Ayr. By his kind permission we are enabled to give it here."

THE POETICAL WORKS OF ROBERT BURNS, [12-mo.]
Glasgow: CAMERON & FERGUSON. 1870.

Memoir and Glossary; Appendix, containing Letters from Gilbert Burns to Dr. Currie; Mrs. Riddel; Rules and Regulations of the Bachelors' Club; Letter to the Editor of the *Star*; Verses by Fitzgreen Halleck; and Ode to the Memory of BURNS, by Thomas Campbell.
Price One Shilling, cloth. Fancy Paper Covers, Sixpence.

THE POETICAL WORKS OF ROBERT BURNS, complete with numerous Illustrations. [12-mo.]
London: JOHN DICKS. 1870.

Woodcut Portrait and Illustrations of "The Cottage," "Alloway Kirk," "Mossgiel," "Brig o' Doon," "Ellisland," "Highland Mary's Tomb," "Lincluden Abbey," "Monument," "Grotto on the Doon," Sketch of the "Life of BURNS," "On the Death of BURNS," by Mr. Roscoe. Poems, Correspondence, Notes and Glossary. Price One Shilling, cloth. Printed Paper Covers, Sixpence.

"Very little need be said in introducing to the public such an Edition of the popular Scotch Bard's Poems as the present one. It is the cheapest ever issued from the Press, and will come within the means of the humblest and poorest member of the community. No abridgement or omission has been had recourse to either in respect to the Prose or Poetical contents of Original Editions; on the contrary, this Edition is positively the most complete of all that has ever been published."—*Prefatory Note.*

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a Complete Marginal Glossary, with Portrait and Illustrations. [12-mo.]
Glasgow: JOHN S. MARR & SONS. 1870.

John S. Marr & Sons are Successors to the late George Cameron. This is a reprint of Cameron's Edition.

UNIVERSAL LIBRARY. The Poetical Works of ROBERT BURNS. [Square 16-mo.]
Glasgow: THOMAS MURRAY & SON. 1870.

Woodcut Illustrations. Full length Portrait of "BURNS at the Plough," printed on outside cover. Price Sixpence.

THE CHANDOS CLASSICS. The Poetical Works of ROBERT BURNS, re-edited from the best Editions, with Explanatory Glossarial Notes, Memoir, &c. [Octavo.]
London: FREDERICK WARNE & Co. 1870.

A Cheap Edition of the Chandos Classics. Price One Shilling. Paper Covers. Vignette Portrait of BURNS on outside cover.

THE WORKS OF ROBERT BURNS, Poetical and Prose. The Household Illustrated Edition, specially prepared for family reading. Arranged and Edited by "Gertrude." Two volumes. [Imperial Octavo.]

Glasgow: W. R. M'PHUN & SON. 1870.

Portrait of BURNS. Vignettes, full length "Portrait of BURNS," and the "Birthplace of BURNS," illustrations by J. Buckley, engraved by S. Allen.

"It may be well to specify the order of arrangement proposed in the present Work, as follows:—Life of the Poet, by Dr. Currie; Life, by Lockhart; Poems as in the Kilmarnock Edition; Miscellaneous Poems, Songs, Ballads, &c. The Centenary and other Celebrations in honour of the Poet."

"We make no apology for our dealing with BURNS. We take high ground, and while we disclaim all intention of modifying or altering (beyond an occasional word) the Text of our Author, we do assert our right to exclude altogether what we term the excrescences of his Genius, which are certainly no part of its glory, any more than the fungi adhering to the bark of the tree, though born of its fertility, are adjuncts to its beauty. Those who love a man most do not exhibit his failings. We have spoken about the withdrawal of objectionable matter, and to this we shall strictly adhere, preferring to expunge altogether rather than incur the delicate responsibility of modification."—*Introductory.*

Gertrude is the *nom de plume* of Mrs. Simpson, *nee* Jane Cross Bell, daughter of James Bell, advocate, born in Glasgow. Her earliest effusions appeared in the *Greenock Advertiser*, where her father resided for a short time as Assessor to the Magistrates. To the *Edinburgh Literary Journal*, edited by her brother, Henry Glassford Bell, afterwards Sheriff of Lanarkshire, she contributed numerous Poetical compositions, and articles in Prose, by "Gertrude," and under this assumed name published a small collection in 1838, entitled, "April Hours." She had previously published a volume of Tales and Sketches, "The Piety of Daily Life." In 1848 she published "Woman's History," and in 1859, "Linda, or Beauty and Genius." She is well known as the writer of the beautiful hymn, beginning, "Go when the Morning Shineth," as well as other hymns. She has been many years married to her cousin, Mr J. B. Simpson, Glasgow.

THE POETICAL WORKS OF ROBERT BURNS. Three volumes. [12-mo.]

London: BELL & DALDY. 1870.

A cheap reprint of the Aldine Edition of the British Poets, without Portrait. Price 1/6 a volume.

THE POETICAL WORKS OF ROBERT BURNS. [48-mo.]

Philadelphia: PORTER & COATES. 1871.

Engraved Frontispiece. Preface and Verses. "BURNS."

THE SELECT SONGS OF BURNS AND TANNAHILL, chronologically arranged with Memoirs. [Octavo.]

Glasgow: MAURICE OGLE & Co. 1871.

POPULAR POETS. The Poetical Works of ROBERT BURNS, re-edited from the best Editions, with Explanatory Glossarial Notes, Memoir, &c., with Illustrations. [Octavo.]

London: FREDERICK WARNE & Co. 1871.

Engraved Portrait, and Illustrations, the same Edition as the Chandos Classics, printed on better paper, and Illustrated.

KILMARNOCK POPULAR EDITION. The complete Poetical Works of ROBERT BURNS, arranged in the order of their earliest publication. Volume first, embracing all the Pieces published during his lifetime, with a Memoir of the Poet, on a plan now first adopted, and New Annotations, Introductory Notices, &c., written expressly for the present work, by William Scott Douglas. Two volumes. [12-mo.]

"O deem not, midst this worldly strife,
An idle art the Poet brings:
Let high philosophy control,
And Sages calm the stream of life;
'Tis he refines the fountain springs—
The nobler passions of the soul."

—CAMPBELL.

Kilmarnock: JAMES M'KIE. 1871.

Nasmyth's Portrait of BURNS, by Beugo. The second volume contains all his Posthumous Pieces, with New Annotations, Biographical Notices, &c., written expressly for this work. Chronological Summary of the Life and Writings of BURNS. Glossary. Bibliotheca Burnsiana Price 10/6.

"That refined portion of the Poet's admirers who can relish his inspiration only after it has been distilled and filtered into a "well undefiled," in the form of a "Family Edition," need not expect to find here much sympathy with their peculiar tastes; for no castration, suppression, or vitiation of the Author's Text has been resorted to, nor has a single known production of his muse been excluded that can really bear the light of print."—*Preface.*

THE POETICAL WORKS OF ROBERT BURNS, Edited, with a Critical Memoir, by William Michael Rossetti, illustrated by John Moyr Smith. [Octavo.]

London: E. MOXON & Co. 1871.

Engraved Portrait of BURNS. Vignette and Illustrations. Prefatory Notice, and head Notes to the Poems. Price 3/6, cloth.

"The ideal Scotchman is the man to whom BURNS's Poems most come home. They give all his distinctive faculties and foibles. Only with this modification necessary to the excellence of the Poetic result, that the prudential and prosaic attributes—what one might call the minus quantities—of the Scotch character are left in proportion less than the reality, while the plus quantities—the geniality, fervency, and even rampancy, of whatever kind—are thrown in with a prodigal and affectionate exuberance. But all are there—the less as well as the more kindly excesses. BURNS is in fact the demigod, the prophet, priest, and king of Scotland. The Scotchman who, more than any other man or men, knits together at the present moment, Scotchmen all over the globe."—*Preface.*

W. M. Rossetti, born in London, 25th September, 1829, educated at Kings' College School. In 1845 appointed an extra clerk in the Excise Office, and Assistant Secretary in 1869; critic of Fine Arts and Literature; writer for various Magazines; published "Lives of famous Poets"; edited an Edition of Shelly with his Life, and Blake's Poems for the new Edition of the Aldine Poets.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a complete Marginal Glossary, with Portrait and Illustrations. [12-mo.]

Glasgow: JOHN S. MARR & SONS. 1872.

Cheap reprint—Price One Shilling. Illustrated Paper Covers. Portrait of BURNS on outside Cover.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a complete Marginal Glossary, with Portrait and Illustrations. [12-mo.]
London: JAMES BLACKWOOD & Co. 1872.

The Glasgow Edition, John S. Marr & Sons, with a London Publisher's Title Page.

THE LANSDOWNE POETS. The Poetical Works of ROBERT BURNS, reprinted from the best Editions, with Explanatory and Glossarial Notes, &c. Portrait and Original Illustrations. [Octavo.]
London: FREDERICK WARNE & Co. 1873.

A reprint of "Popular Poets," a red line Library Edition, in a superior style of publication.

THE COMPLETE POETICAL WORKS OF ROBERT BURNS. [12-mo.]
London: CASSELL, PETTER, & GALPIN. 1873.

Portrait, Vignette, and Illuminated Title Page. The same Edition, issued by William P. Nimmo, printed by Schenck & M'Farlane, Edinburgh.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Critical Dissertation and Explanatory Notes. The Text edited by Charles Cowden Clarke. Two volumes. [Octavo.]
London: CASSELL, PETTER, & GALPIN. 1873.

A cheap reprint of Nichol's Poets, edited by the Rev. George Gilfillan, issued in monthly parts.

THE POETICAL WORKS OF ROBERT BURNS, with his Life and Character, and a Critique on his Writings, a Glossary, &c. [48-mo.]
Wakefield: WILLIAM NICHOLSON & SONS. 1873.

Coloured Frontispiece, "Tam O' Shanter." A reprint of previous Editions.

THE COMPLETE WORKS OF ROBERT BURNS, including his Correspondence, illustrated with Portrait and numerous Steel Engravings. In Two volumes. [Octavo.]
Glasgow and London: WILLIAM COLLINS, SONS & COMPANY. N. D.

A reprint of Allan Cunningham's Edition.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a complete Marginal Glossary, with Portrait and Illustrations. [12-mo.]
Glasgow: JOHN S. MARR & SONS. 1875.

Portrait and Vignette of the Birthplace of BURNS. Illuminated Title Page. A reprint of previous Editions, in a superior style of printing and binding.

POETICAL WORKS OF ROBERT BURNS. A New Edition, with a complete Glossary. [18-mo.]
London and Edinburgh: WILLIAM P. NIMMO. 1875.

Coloured Frontispiece. Price One Shilling.

THE SONGS OF BURNS AND TANNAHILL. [12-mo.]
Glasgow: JOHN S. MARR & SONS. 1875.

Coloured Paper Covers. Vignette Portraits of BURNS and Tannahill. A cheap reprint of the previous Edition. Price Sixpence.

THE CHANDOS POETS. The Poetical Works of ROBERT BURNS, reprinted from the best Editions, with Explanatory Glossarial Notes, Memoir, &c. Original Illustrations and Steel Portrait. [Octavo.]
London: FREDERICK WARNE & Co. 1875.

The Red Line Edition. A reprint of "Popular Poets." Library Edition. Price 7/6.

THE COMPLETE WORKS OF ROBERT BURNS, with an Account of his Life, and a Criticism on his Writings. To which are prefixed some observations on the Character and Condition of the Scottish Peasantry, by James Currie, M.D., with an Enlarged and Corrected Glossary. [12-mo.]
London: MILNER & SOWERBY. 1875.

Engraved Portrait. Vignette, "The Twa Dogs," and Illustrations. A reprint of previous Editions, by the same publishers, at Halifax.

KILMARNOCK EDITION, revised and extended. The complete Poetical Works of ROBERT BURNS, arranged in the order of their earliest publication, with New Annotations, Biographical Notices, &c. Edited by William Scott Douglas. Two volumes. [Crown Octavo.]

"O deem not, midst this worldly strife,
An idle art the Poet brings:
Let high philosophy control,
And Sages calm the stream of life;
'Tis he refines its fountain springs—
The nobler passions of the soul."

Kilmarnock: M'KIE & DRENNAN. 1876.

Portrait by Nasmyth and Beugo. Price 10/6.

"During the interval of four years since the date of our former Edition, several Original Poems have been brought to light. The Ode to Washington, hitherto known to the public only in the form of a "Fragment of Liberty," has made its appearance from America in a complete shape, and the Glenriddel MSS., which for seventy years had been hid from public inspection, were ushered into daylight in 1874. It thus became necessary that our "Kilmarnock Edition" should be made complete by every new accession. This, together with the consideration that our publisher's shelves are entirely cleared of the former Edition of 2000 copies, is the best apology for re-appearing thus early before the world of the Poet's admirers. Advantage of this opportunity has been taken to overhaul and remedy errors in both volumes."—*Preface.*

ENGLISH SCHOOL CLASSICS. Poems selected from the Works of ROBERT BURNS, Edited with Life of the Author, Notes and Glossary, by Alexander M. Bell, M.A., Balliol College, Oxford. [12-mo.]

London: RIVINGTONS. 1876.

Life of BURNS. A Table of Dates illustrative of the Literary History of England, from 1751 to 1800. Peculiarities of Dialect. Notes at the end of the volume, and Glossary.

"The following Selections were chosen to make a book for fourth form boys, and were intended to supply matter for about twelve lessons. The aim of the Editor was to select such pieces as would enable boys to see that BURNS, side by side with Cowper, and at some distance from Crabbe, was foremost among the English Poets, who, after a long period of silence, spoke out a Poet's message in a Poet's native language."—*Preface.*

THE COMPLETE POETICAL WORKS OF ROBERT BURNS, with an Original Memoir, by William Gunnyon. [Crown Octavo.]

London and Edinburgh: WILLIAM P. NIMMO. 1877.

Portrait of BURNS. Vignette and Illustrations. Illuminated Title Page, "Nimmo's Popular Poets." Price 3/6, cloth. A reprint of previous Editions, by the same publisher. Printed by M'Farlane & Erskine, Edinburgh.

THE COMPLETE WORKS OF ROBERT BURNS, including his Correspondence, &c., with a Memoir, by William Gunnyon. The Text carefully printed and Illustrated with Notes, with Portrait and Illustrations on Wood, by Eminent Artists. [Imperial Octavo.]

London and Edinburgh: WILLIAM P. NIMMO. 1877.

The Excelsior Edition, a reprint of the Standard Edition. Price 5/.

FAMILY EDITION. The Poetical Works and Letters of ROBERT BURNS, with Copious Marginal Explanation of Scotch Words, and Life. Eight Engravings on Steel. [Crown Octavo.]

London and Edinburgh: GALL & INGLIS. N.D.

Red Line Borders, a reprint of previous Editions. Price 3/6, cloth.

THE POETICAL WORKS OF ROBERT BURNS, with Memoir, Prefatory Notes, and a complete Marginal Glossary, with Portrait and Illustrations. [12-mo.]

Glasgow: JOHN S. MARR & SONS. 1877.

M'Kim's Monumental Edition. Price One Shilling, cloth. A cheap reprint for a Glasgow bookseller, in commemoration of the inauguration of the BURNS' Statue, in George Square, Glasgow, 25th January, 1877.

THE POETICAL WORKS OF ROBERT BURNS, with a Memoir of the Author's Life, and a Glossary. [18-mo.]

London: MILNER & COMPANY. 1877.

Frontispiece, "Birks of Aberfeldy," and Vignette of the "Mausoleum," Dumfries. The Wide, Wide World Library. Price 1/3. A reprint of previous Editions.

THE PEOPLE'S STATUE EDITION. Poems chiefly in the Scottish Dialect, by ROBERT BURNS. A reprint of the First Kilmarnock Edition, published in 1786, with Fac-simile Title Page, and Notes by William Scott Douglas. Also a Notice of the Movement for the Erection of the Statue. [Octavo.]

Kilmarnock: M'KIE & DRENNAN. 25th JANUARY, 1877.

Woodcut of the Glasgow BURNS' Statue printed on outside Cover. Dedicated to Bailie Wilson, of West Lodge, Pollockshields, Glasgow, Chairman of the BURNS' Statue Committee, by the publishers. Biographical Notes. Price One Shilling.

A Memorial of the Inauguration of the Glasgow BURNS' Statue.

THE WORKS OF ROBERT BURNS, Illustrated by an extensive series of Portraits and Authentic Views, with a Complete Life of the Poet, an Essay on his Genius and Character, by Professor Wilson, and numerous Notes, Annotations, and Appendices. Two Volumes. [Imperial Octavo.]

Glasgow, Edinburgh, and London: BLACKIE & SON. 1877.

Portrait of BURNS, from the Original Drawing, by Archibald Skirving, engraved by H. Robinson. Eighty-two Landscapes and Portraits from Original Pictures, engraved on steel. Commemoration Edition: The BURNS' Monumental Statue, Glasgow; an Account of the Origin and Progress of the movement connected therewith, and of the Public proceedings on the day of its being Unveiled, 25th January, 1877. Every Subscriber to this Edition will be presented with an impression, suitable for framing, of the admirable Portrait of BURNS, engraved on steel, by W. Holl, from the much admired drawing by the Poet's friend, Archibald Skirving. A reprint of previous Editions, with Account of the Glasgow BURNS' Statue, at the end of the work.

THE WORKS OF ROBERT BURNS.

Edinburgh: WILLIAM PATERSON. 1877, 1878-9.

Six Vols. Demy Octavo. Edited by William Scott Douglas, New Library Edition. Price 15/ a Volume; a few Copies, Large Paper. India Proofs, 28/. "Dedicated to Thomas Carlyle, the Countryman of ROBERT BURNS, and the most luminous illustrator of his Life and Writings." Vignette on the title page of each volume, "The Scottish Muse," from the Vision, Portrait of BURNS, engraved by Robert Anderson from the Original Painting, by Alexander Nasmyth; also, Full Length Portrait, from the Original Picture, by the same Painter. Silhouette Portrait of Clarinda, engraved by Alexander Banks. Illustrations, engraved by William Forrest, from Original Drawings, by Sam Bough, R.S.A., Sir William Allan, P.R.S.A., and W. E. Lockhart, R.S.A. Fac-similes of Original Manuscripts, and Maps of the Ayrshire Homes and Haunts of BURNS. "The Poems and Lyrics are arranged in strictly Chronological Order; the Date of each Composition, and the Original channel of Publication are prominently recorded; and a very considerable number of the Author's undoubted productions now, for the first time, appear in a Collective form, several of these having hitherto been excluded from the public eye. The Author's Prose Writings will be similarly arranged, and these, taken in connection with the information supplied in the Annotations, will afford to the reader two separate rehearsals of his thrilling life-drama, told by himself; the one in Poetry and Song, and the other in richest Prose. The present is not the first time the Editor has come before the public as an expounder and arranger of the Writings of BURNS, and a delineator of submerged and mystified facts in his brief and eccentric career. He has served a long

…the business on which he now ventures; and, without … labours of his predecessors, or of cotemporary workers in … sentiment of producing in these volumes, an Edition of … have little in the shape of new biographical facts, or fresh … gleaned and supplemented by others."—*Preface.*

… the Publisher refers to the loss which the admirers of … recently sustained in the death of Sam Bough, R.S.A. … that eminent painter took in this Edition of the Works … made manifest in the characteristic Landscape Illustra… several volumes. These he executed with a power and … himself, and they display a thorough appreciation of their … Mr. Bough died before the completion of the work, or … would have been graced with a View of Dumfries.

… born, in January, 1821, and died in Edinburgh, 19th … ; his remains buried in the Dean Cemetery.

… WORKS OF ROBERT BURNS. [12-mo.]
Glasgow: DUNN & WRIGHT. 1878.

… One Shilling, cloth. Printers as well as publishers … of the 1868 (Cameron and Ferguson), Edition.

… WORKS OF ROBERT BURNS. [12-mo.]
Glasgow: DUNN & WRIGHT. 1878.

… Illustrated Paper Covers, with Portrait of BURNS on Cover. … text of the preceding.

… WORKS OF ROBERT BURNS. Edited by the … Willmott. Illustrated by Sir John Gilbert, … [Octavo.]
London: GEORGE ROUTLEDGE & SONS. 1878.

… Frontispiece, "The Vision." Life of BURNS and Edinburgh …

… WORKS OF ROBERT BURNS. [Crown Octavo.]
London: WARD, LOCK, & Co. 1879.

… Edition, without the Illustrations, and Critical …

… POETS. The Poetical Works of ROBERT … with a Critical Memoir, by William Michael … Illustrated by John Moyr Smith. [Crown Octavo.]
London: WARD, LOCK, & Co. 1879.

… Edition, a Red Line Edition.

… POETICAL WORKS OF ROBERT BURNS, … Memoir, by William Gunnyon. [Crown Octavo.]
… WILLIAM P. NIMMO & Co. 1879.

… Vignette, and Illustrations. Appendix to Bio… Border Edition. Price 3/6. The same Edition, … Price 7/6. Printed by M'Farlane & Erskine,

THE POETICAL WORKS OF ROBERT BURNS. Edited from the best printed and Manuscript Authorities, with Glossarial Index, and a Biographical Memoir, by Alexander Smith. In Two volumes. Second Edition.

London: MACMILLAN & Co. 1879.

A reprint of the 1865 Edition; Golden Treasury Series.

THE NATIONAL BURNS. Edited by Rev. George Gilfillan, including the Airs of all the Songs, and an Original Life of BURNS, by the Editor. Two volumes. [Quarto.]

London, Glasgow, and Edinburgh: WILLIAM MACKENZIE. 1879-80.

The conclusion to the Life of BURNS is dated, Dundee, 15th April, 1878, only Four Months previous to the Author's sudden death, and before any portion of the Work had gone to press; it is the last effort of a brilliant literary life. "Thus we close our Life and Criticism of BURNS. We have sought to blend pity and blame, admiration and love—the latter preponderating—as the true libation over his dust—we are, at least certain of this; we have fulfilled the intention which we expressed in our first page; we have written it with the heart, and with the heart, too, we close, by Dedicating this Biography to the Memory of our late, dear and devoted friend, Thomas Aird, who long lived in Dumfries, possessed a lofty genius, which he, next to its consecration to God, laid on the same altar with Scotland's Supreme Poet—that of the land they both loved so dearly, and who now slumbers not far from the fiery dust of ROBERT BURNS."

Engraved Portraits of "BURNS" and "George Gilfillan," "Mrs. Burns," "Lochlea," "Mossgiel," "Ellisland," the "BURNS' Monument, Banks o' Doon." the "Mausoleum," the "BURNS' Statues" at Glasgow, Kilmarnock, and Dumfries, Illustrations to the Poems and Songs, Fac-simile of the Poet's Handwriting, &c. Published in Fifteen Parts, at 2/ each; or Quarterly Divisions, at 10/6 each. Every Subscriber is entitled to receive a Life-Size Portrait of BURNS, after the Original, by Skirving, in possession of Mrs. George Rennie. Biographical Notice of the Editor, 1856 Edition.

FRENCH TRANSLATIONS

DE BURNS,

POËTE ECOSSAIS.

MORCEAUX CHOISIS DE BURNS, POÈTE ÈCOSSAIS: Traduits Par MM. James Aytoun, Et. J. B. Mesnard. [18-mo.]
Paris: FERRA JEUNE, LIBRAIRE.
Rue Des Grands-Augustins, No. 23. 1826.

Avis De L' Éditeur. Préface. A Marie Dans Les Cieux. Chant adressè par Robert Bruce, roi d'Ecosse, a son armée, avant la "Bataille de Banock-Burn." "Duncan Gray." "Tam O' Shanter." "Le Samedi De L'Habitant De La Chaumière." "Le Retour Du Soldat." "La Jeune Epouse et Le Vieux Mari." "Les Lamentations Du Chevalier."

The first French Translation of BURNS in Prose.

POÉSIES COMPLÈTES DE ROBERT BURNS. Traduites De L'Écossais. Par M. Léon De Wailly avec une Introduction Du Mème. [Octavo.]
Paris: ADOLPHE DELAHAYS, LIBRAIRE.
Rue Voltaire 4 et 6. 1843.

Notice Sur BURNS. Poésies De BURNS. Poémes, Chansons, Poèsies Posthumes. Pieces Extraites De La Correspondance De L'Auteur. Prix de chaque volume, 2 fr. 75 cent.

BIBLIOTHÈQUE D'UN HOMME DE GOUT. Poésies Complètes De ROBERT BURNS Traduites De L'Ecossais Par M. Léon De Wailly avec une Introduction Du Mème. [Octavo.]
Paris: ADOLPHE DELAHAYS, LIBRAIRE.
4, 6, Rue Voltaire. 1857.

A reprint of the preceding Edition.

BEAUTÈS DE LA POÈSIE ANGLAISE. Par Le Chevalier De Chatelain Traducteur De Chaucer et De Gay. Two Volumes. *London:* BASIL M. PICKERING. 1859.

Price to Subscribers One Guinea. Only a few copies printed over and above the list of Subscribers at a Guinea and a Half.

Contains, "Les Malgre Ca Du Fauore" Traduit de l'Ecossais de ROBERT BURNS. (A man's a man for a' that). BURNS, a une Rose apportée, site Près L'Eglise D' Alloway, Ayrshire, L' Automne De 1822.

Traduit de L' Anglais de Fitzgreene Halleck, poète Américain.

(BURNS, "To a Rose, from near Alloway Kirk, in Ayrshire, in the Autumn of 1822," by Fitz Green Halleck.)

BURNS TRADUIT DE L'ÉCOSSAIS. Avec Préface Par Richard De La Madelaine. Frontispice gravè à l'eau-forte par Jules Adeline. 1874.

Imprimé a Rouen Par E. Cagniard.

(L'eau forte tirée par a Salmon, de Paris.)

BURNS Sa vie et Ses Oeuvres.

Prose translation of twenty-six Poems and Songs.

GERMAN EDITIONS

AND

TRANSLATIONS,

VON ROBERT BURNS.

CHOICE OF BURNS' POEMS. To which is added a Glossary. [Royal Octavo.]

Ansbach: DOLLFUSS. 1831.

CHOICE OF BURNS' POEMS. To which is added a Glossary. [Royal Octavo.]

Ansbach: DOLLFUSS. 1834.

New Edition.

THE WORKS OF ROBERT BURNS, with selected Notes of Allan Cunningham, a Biographical and Critical Introduction, and a comparative Etymological Glossary to the Poet, by Dr. Adolphus Wagner, complete in One Volume. [Imperial Octavo.]

Leipsic: FREDERICK FLEISCHER. 1835.

Portrait of BURNS, and vignette of the Birthplace of BURNS, engraved by Schwerdgeburth. Dedicated to his most beloved friend, Lewis Tieck, this volume is respectfully presented.

"The wish of our late prince poet (Goethe) to see ushered into Germany one of the first poets of the past century—the Scotch Ploughman Poet, ROBERT BURNS—seemed to us a dear legacy, as it were, to be respected, awfully and piously fulfilled. For besides that thus we requite in some way the kind attention paid to him and to our literature by the rarest talents of the English nation, like Coleridge, Shelly, Carlyle, &c.; and that so one step more would be made towards that general literature common to all cultivated nations, hoped for and prophesied by him."—*Introduction.*

GEDICHTE VON ROBERT BURNS. Uebertezt von Philipp Kaufsmann. [Octavo.]
Stuttgart and Tubingen: VERLAG DER J. G. GOTTA'SCHEN BUCHHANDLUNG. 1839.

Jnhalt. Gedichte. Vorrede.

ROBERT BURNS' GEDICHTE, deutsch von M. mit Gerhard, des Dichters Leben und erlauternden Bemerkungen.
Leipzig: VERLAG VON JOH AMBR BARTH. 1840.

Dem Dichter und Staatsmann, Dr. John Bowring, Esq., und den liebenswürdigen Schotteanderinnen, Frauen, Jessie Schultze, Grant, und Clelia, Dogler, Tourner, widmet, diese Blatter, als Zeichen, feiner Verehrung, B. Gerhard.

Some Songs included in this Edition not by BURNS.

SELECT POEMS AND SONGS, CHIEFLY IN THE SCOTTISH DIALECT. BY ROBERT BURNS, with a Glossary. [12-mo.]
Berlin: Printed for AD. M. SCHLESINGER. 1841.

Portrait of BURNS, by Nasmyth, engraved by Schwerdgeburth. Some account of the Author, and Glossary, to R. BURNS' Scottish Poems and Songs.

"All his Poems are founded on facts, proved and experienced, conceived and borne in a glowing heart, involuntary effusions, as it were, of an overflowing soul, and therefore true, sincere, and candid, without the least affectation; all fresh, healthy, natural, bright and warm, tender and exuberant of love, truly inspired. His heartfelt, manly, and clear songs chiefly are at the same time actually musical, sometimes expressive of melancholy, when he reflected on his untoward fortune, saying that he saw nothing better for him, in looking down the dim vista of futurity, than the moil of a galley slave, and the old age of a public mendicant. He is the Poet of freedom as well as of beauty. His Song of the Bruce, his, "Scots wha hae wi' Wallace bled," "A man's a man for a' that," and others of the same mark, will endure while the language lasts. Peace be with his great and injured spirit!"

THE POETICAL WORKS OF ROBERT BURNS, with an Life of the Author, and an Essay on the Genius and Writings of BURNS, by E. Cunningham, Esq., carefully revised and rendered perfectly intelligible to the general reader by a Copious Glossary. [12-mo.]
Nurnberg: FR. CAMPE. 1843.

Part of a collection of British Authors.

THE POETICAL WORKS OF ROBERT BURNS, with the Life and Portrait of the Author. [12-mo.]
Leipzig: BERNHARD TAUCHNITZ. 1845.

Engraved Portrait. Life of ROBERT BURNS, and Glossary. Collection of British Authors. Vol. 90. Price ½ Thaler (1/6).

"This Collection is published with Copyright for continental circulation, but all purchasers are earnestly requested not to introduce the volumes into England or into any British colony."—*Advertisement.*

LIEDER UND BALLADEN DES SCHOTTEN ROBERT BURNS. Uebertragen von Heinrich Julius Heintz. Zweite Ausgabe, mit dem Bildnisz und einem Kurzen Lebensabrisz des Dichters, nebst erlauternden anmerkungen. [12-mo.]
Braunschweig: VERLAG VON GEORGE WESTERMAN. 1846.

Portrait—ROBERT BURNS, Poet, engraved by Schwerdgeburth, Anmekrungen.

ROBERT BURNS' GEDICHTE. Uebertragen von H. Julius Heintz. Mit erlauternden anmerkungen.
Leipzig: VERLAG VON CARL FR FLEISCHER. 1859.

Woodcut Portrait of BURNS, seated at his writing table, in a contemplative mood, pen in hand.

Vorrede, H. Julius Heintze, Anmerkungen.

LEIDER VON ROBERT BURNS. Uebertragen von Georg Perb. Mit einer biographischen Skizze von Albert Traeger und dem Portrait von BURNS.
Leipsig und Heidelberg: T. F. WINTER'SCHE VERLAGSHANDLUNG. 1859.

Portrait—ROBERT BURNS, Poet, engraved by Alex. Alboth.

Festgabe zum, 25 Januar, 1859, dem Hundertjahrigen Geburstage, von ROBERT BURNS.

THE POETICAL WORKS OF ROBERT BURNS, with a Life of the Author, and an Essay on the Genius and Writings of BURNS, by E. Cunningham, Esq., carefully revised and rendered perfectly intelligible to the General reader by a copious Glossary. Campe's Edition. [24-mo.]
Nurnberg and New York: Printed and Published by FREDERICK CAMPE & Co. N.D.

Collection of Standard British Authors. Campe's Edition, Nurnberg, by J. L. Lotzbeck.

A reprint of the 1843 Edition Fr. Campe.

LIEDER UND BALLADEN VON ROBERT BURNS. Deutsch von Adolf Laun. [16-mo.]
Berlin: VERLAG VON ROBERT OPPENHEIM 1869.

Einleitung.

ROBERT BURNS' LIEDER UND BALLADEN, für deutsche Leier ausgewählt und frei bearbeitet von L. G. Silbergleit. [24-mo.]
Leipzig: DRUCK UND VERLAG VON PHILIPP RECLAM JUN. 1872.

Universal-Bibliothek. 184.2 Silber gr. 7 Fr rhein. ROBERT BURNS, geboren, 1759, gestorben 1796.

GERMAN TRANSLATIONS OF BURNS.

Letter from THOMAS CARLYLE.

The late Town Chamberlain of Greenock, John Adams, Esq., printed, for private circulation in 1878, a few volumes of "Odds and Ends," chiefly literary, in the first of which is a letter from Thomas Carlyle, written to a friend in Germany who had sent him a copy of Heintze's translation of BURNS' Poems. It is dated Chelsea, and runs as follows :—

DEAR SIR,—Will you return many thanks on my part to Herr Heintze for the gift you were kind enough to forward from him. You judged rightly that it would give me pleasure. Germany will have to get acquainted with BURNS yet. Four translations in one year do seem to betoken that it wants not the will towards that! Of Kaufman's projected version I recollect hearing once from Goethe ; nay, I think I saw some specimens of it, which, however, did not seem to promise much. That his, and Herr Heintze's, and two other translations, had actually come forth in print, was entirely new to me. This work I find to be done throughout in a really meritorious manner, all things considered. The grammatical sense is in general accurately seized, a thing not easy to do always in such a case. The poetical expression and physiognomy is given also, more or less ; if not always BURNS's, then Heintze's, who, I find, has one of his own too. Some songs I would even call felicitously done ; I have read nine that were not done creditably. Perhaps the one counsel I would venture to give Herr Heintze were this : in all cases *to learn the tune* first. Thomson's collection of Scotch Songs, Johnson's collection, or other the like works are not difficult to procure ; and all the Germans are musicians. The tune is the *soul* of a true song ; that is to say, if it be a *song* at all, if it have any *soul*. BURNS always strummed upon the fiddle till he got his head and mind *filled* with the tune (such is his own account), then came the words, the thoughts, all singing themselves by that. There is tune in every syllable. They are the truest songs, these of BURNS, that we have had in Europe for a long while. The prime root of Herr Heintze's shortcomings, when he has come short, one might define to be this : that he had forsaken the tune, that he did not know the tune. Pray tell him so, if you judge it worth while. I should guess, further, that the Germans would like well to be acquainted with BURNS as a man, no less than a singer. Herr Heintze might make himself at home in this : his sketch of BURNS's life already indicates that he is on the way thither. He ought to *read* Lockhart's Life, Cunningham's Life, Currie's Life ; above all, the letters of BURNS himself, with annotations, till he make the whole present to his own conception. Much might be selected, which, once judiciously put together, the whole world would like to read on that side of the sea as on this. My brave German friends, if their honest hearts are not all changed since I used to know them as a nation, would hail with welcome this rugged Saxon brother ; one of the strongest, noblest men ; a Scottish *Thor*, as I sometimes call him—a true Peasant-Thunder-God, as the old Scandinavian was. With many thanks and compliments to yourself, with greatful pleasure in the past, and good hope in the future, towards your friend, I remain, dear Sir, yours very truly,

T. CARLYLE.

BURNSIANA

PROFESSOR WILSON ON BURNS.

"One other light is now shining there from which all obscuring mists and clouds have been long blown away for ever, that burns as bright and ample as they in our own region, the star of BURNS. In all the heavens there is no where else, to be seen such another luminary, the instellation of the noblest spirit that ever had its mortal dwelling in a peasant's breast. He was the greatest Poet of the people, by far, that the whole world can show; and if Scotland has reason to feel some shame—though such is not our opinion—for anything in her treatment of her glorious, but wayward child, has she not done all a country could do to expiate the fault—by her life deep love of his poetry—and her gratitude as deep, for the good his genius has done her, by purifying and elevating those thoughts and feelings which at once constitute and consecrate the patriotism of her virtuous sons."—*Blackwood's Magazine.*

THOMAS CARLYLE ON BURNS.

"You would think it strange if I called BURNS the most gifted British soul we had in all that century of his; and yet, I believe, the day is coming when there will be little danger in saying so. His writings, all that he *did* under such obstruction, are only a poor fragment of him."—*Heroes and Hero Worship.*

BURNSIANA.

THE EDINBURGH MAGAZINE, OR LITERARY MISCELLANY.

Volume 4th. [Octavo.]

Edinburgh: Printed for J. SIBBALD, and Sold by J. MURRAY, London. 1786.

October number, with view of Edinburgh Castle, contains, "Review of Poems, chiefly in the Scottish Dialect, by ROBERT BURNS." Kilmarnock, pages 284, 366.

"Who are you, Mr BURNS? will some surly Critic say; at what University have you been educated? What languages do you understand? What authors have you particularly studied? Whether has Aristotle or Horace directed your taste? Who has praised your poems, and under whose patronage are they published? In short, what qualifications entitle you to instruct or entertain us? To the questions of such a catechism, perhaps, honest ROBERT BURNS would make no satisfactory answer. My good man, he might say, I am a poor countryman; I was bred up at the school of Kilmarnock; I understand no language but my own; I have studied Allan Ramsay and Fergusson. My poems have been praised at many a fire-side, and I ask no patronage for them if they deserve none. I have not looked on mankind through the spectacles of books. An ounce of mother wit, you know, 'Is worth a pound of clergy.' The author is indeed a striking example of native genius bursting through the obscurity of poverty, and the obstructions of laborious life. His observations on human characters are acute and sagacious, and his discriptions are lively and just. Of rustic pleasantry he has a rich fund, and some of his softer scenes are touched with inimitable delicacy."

The number for November contains Extracts from the Poems of ROBERT BURNS. "To a Mouse," "Epistle to W—— S——n," "Epistle to a Young Friend," and Extracts from "The Vision." The December number contains Critique on the Poems of ROBERT BURNS, from the Lounger.

The Review in the Lounger for December 1786 is usually noted as the first Criticism on the Poems of BURNS, but this Edinburgh Magazine for October claims precedence.

THE LOUNGER, A PERIODICAL PAPER, Published at Edinburgh in the years 1785 and 1786. [Folio.]

Edinburgh: Printed for WILLIAM CREECH.

Published weekly, Price Twopence. No. 1 dated Saturday, 5th February, 1785. The concluding paper, No. 101, dated Saturday, 6th January, 1787.

No. 97, Saturday, 9th December, 1786, contains, "Extraordinary account of ROBERT BURNS, the Ayrshire Ploughman, with Extracts from his Poems." "I know not if I shall be accused of such enthusiasm and partiality when I introduce to the notice of my readers a poet of our own country, with whose writings I have lately become acquainted; but, if I am not greatly deceived, I think I may safely pronounce him a genius of no ordinary rank. The person to whom I allude is ROBERT BURNS, an Ayrshire Ploughman, whose Poems were, some time ago, published in a country town in the West of Scotland, with no other ambition, it would seem, than to circulate among the inhabitants of the county where he was born, to obtain a little fame from those who had heard of his talents. I hope I shall not be thought to assume too much if I endeavour to place him in a higher point of view, to call for a verdict of his country on the merit of his works, and to claim for him those honours which their excellence appears to deserve."

This celebrated review of BURNS in the *Lounger* was the herald of the Poet's fame in Edinburgh, and came out shortly after his arrival in the City. It was written by Henry Mackenzie, author of "The Man of Feeling," "The Man of the World," &c., and the last of those eminent men who shed such a lustre upon the Literature of Scotland in the latter part of the eighteenth century, born in Edinburgh, 6th August, 1745, son of Dr. Joshua Mackenzie, educated at the High School and University of that city, placed in a law department of the Exchequer of Scotland. In 1775 went to London to study English practise. On his return to Edinburgh he became partner, and afterwards successor, to Mr Inglis in the office of Attorney for the Crown in the Exchequer Court. It was to Henry Mackenzie that Sir Walter Scott, then the great unknown, dedicated "Waverley." Of the one hundred and one papers in the *Lounger*, fifty-seven were written by Mackenzie. The inscription on his tombstone in Greyfriars Churchyard bears this record :— "As an author, for no short time, and no small part, supported the literary reputation of his country; whose writings, by beautiful and pathetic fancy, ingenuity, and justness of thought, by elegance and delicacy of style, by refined moral sentiments and religious purity, have attained classical celebrity."

J. G. Lockhart, in "Peter's Letters to his Kinsfolk," writes :—"I have never seen a finer specimen, both in appearance and manners, of the gentleman of the last age," and Sir Walter Scott describes him as "Venerable and venerated as the last link in the chain which connected the Scottish Literature of the present age with the period when there were giants in the land, the days of Hume, Adam Smith, Home, Clerk, and Ferguson." He died on the 14th January, 1831, at the advanced age of 86, and was buried in Greyfriars Churchyard, Edinburgh.

THE MONTHLY REVIEW, OR LITERARY JOURNAL, from July to December inclusive, 1786, by several hands. Volume 75. [Octavo.]

London: R. GRIFFITHS. 1786.

December, Article 5. Poems, chiefly in the Scottish Dialect, by ROBERT BURNS. 8vo. Kilmarnock printed. No Bookseller's name nor price, 1786.

"Poeta nascitur, non fit, is an old maxim, the truth of which has been generally admitted; and although it be certain that in modern times many verses are manufactured from the brain of their authors with as much labour as the iron is drawn into form under the hammer of the smith, and require to be afterwards smoothed by the file with as much care as the burnishers of Sheffield employ to give the last finish to their wares; yet, after all, these verses, though ever so smooth, are nothing but verses, and have no genuine title to the name of poems. The humble bard, whose work now demands our attention, cannot claim a place among these polished versifiers. His simple strains, artless and unadorned, seem to flow without effort from the native feelings of the heart. They are always nervous, sometimes inelegant, often natural, simple, and sublime. The objects that have obtained the attention of the author are humble; for he himself, born in a low station, and following a laborious employment, has had no opportunity of observing scenes in the higher walks of life; yet his verses are sometimes struck off with a delicacy and artless simplicity that charms like the bewitching though irregular touches of a Shakespeare. We much regret that these poems are written, in some measure, in an unknown tongue, which must deprive most of our readers of the pleasure they would otherwise naturally create, being composed in the Scottish dialect, which contains many words that are altogether unknown to an English reader; beside, they abound with allusions to the modes of life, opinions, and ideas of the people in a remote corner of the country, which would render many passages obscure, and consequently uninteresting to those who perceive not the forcible accuracy of the picture of the objects to which they allude."

MONTHLY REVIEW, OR LITERARY JOURNAL, from July to December inclusive, 1787. Volume 77. [Octavo.]

London: R. GRIFFITHS. 1787.

December, Article 18. Poems, chiefly in the Scottish Dialect, by ROBERT BURNS. Second Edition. 8vo. 6/. Creech, Edinburgh; Cadell, London. 1787.

We are glad to find, by the numerous and respectable list of subscribers prefixed to the volume before us, that this Bard of Nature has no reason to complain that "a poet is not honoured in his own country." It appears that he has been very liberally patronized by an indulgent public; and we rejoice to see that he may now have it in his power to tune his oaten reed at his ease. Whether this change in his circumstances will prove beneficial to the cause of literature, or productive of greater happiness to the individual, time alone can discover; but we sincerely wish it may prove favourable to both.

Having given a pretty full account of the first edition of these poems, in our Review for December last, we only announce the present republication as an article of some curiosity, and mention that in this edition, several new poems are added, which bear evident marks of coming from the same hand with the former collection. The most entertaining of these additions appeared to us, to be, "John Barleycorn, a Ballad," which gives a very entertaining allegorical account of the whole progress and management of barley, from its being sown in the ground, to its affording a warm, exhilarating liquor. The thought is not altogether new; but it is delivered in a style of great pleasantry, and native humour. As this piece is written in English, it will be relished alike by the southern and the northern reader.

THE SCOTS MUSICAL MUSEUM. Humbly dedicated to the Catch Club. Instituted at Edinburgh, June 1771. By James Johnson. Six volumes. [Octavo.]

Edinburgh: Printed and Sold by JAMES JOHNSON. 1787.

Dedicated to the True Lovers of Caledonian Music and Song. The 1st volume is dated May 22nd, 1787; the 2nd, March 1st, 1788; the 3rd, February 2nd, 1790; the 4th, August 13th, 1792; the 5th, in December, 1796, a few months after the Poet's death, and containing forty-five songs written by him. A concluding volume, on June 4th, 1803, containing eighteen songs by BURNS, concludes this noble effort to publish a national collection of Scottish Song and Music. On the completion of the last volume in 1803, a new set of title pages were issued, dedicating the work to the Society of Antiquaries of Scotland. The musical arrangement was under the direction of Stephen Clarke, teacher of music, and organist of the Episcopal Chapel in the Cowgate, Edinburgh. He survived BURNS little more than twelve months, having died at Edinburgh, 6th August, 1797. He composed many musical pieces of considerable merit, and after his death his son and successor, William Clarke, appears to have rendered James Johnson the like service in harmonizing the airs for the concluding volume of the Musical Museum. For a sketch of James Johnson see Bibliographical Notes.

THE UNIVERSAL MAGAZINE OF KNOWLEDGE AND PLEASURE, containing Letters, Debates, Essays, Tales, Poetry, &c., and other Arts and Sciences, which may render it Instructive and Entertaining, &c. Volume 80. [Octavo.]

London: W. BENT. 1787.

May number 1787. Review of Poems, chiefly in the Scottish Dialect, by ROBERT BURNS.

"These Poems, the author of which is in the humble situation of a ploughman in the Highlands of Scotland, possess uncommon excellence, whether we consider them as adorned with beautiful sentiment, picturesque imagery, or harmonious versification. They are introduced by a list of subscribers for more than two thousand eight hundred copies, and by a dedication to the noblemen and gentlemen of the Caledonian Hunt, which is distinguished by a dignity and spirit worthy of bards in more exalted situations."

POETICAL ESSAYS, by Gavin Turnbull. [Octavo.]

At Fame or Wealth let other Bards aspire,
And praise the Great, or charm the venal Fair ;
Teach me, ye Muses, to awake the string
Sacred to Grief and pleasing Melancholy.

ANON.

Glasgow: Printed by DAVID NIVEN. 1788.

The Bard, a Poem in the manner of Spencer, inscribed to Mr. R***** B****. The 2nd stanza is addressed to BURNS :—

"O thou, whom from the pleasant banks of Ayr
Thy merit summon'd to Edina's walls,
Whose songs delight her sons and daughters fair,
And loudly echo through her splendid halls.
On thee a simple Poet humbly calls,
A simple Poet, who, obscur'd the while,
The fear of scornful Critic sore appals ;
On whom, if Coila's Bard vouchsafe to smile,
His name shall spread abroad thro' Albion's sea girt isle."

Ode to D**** S***** (David Sillar), the Poet's friend.

Gavin Turnbull, Poet and Comedian, was one of the masonic brethren with whom BURNS became acquainted in Kilmarnock. He is supposed to have been born at Hawick, but when a boy his parents removed to Kilmarnock, giving their son the rudiments of a classical education ; but family misfortune blighted his future prospects, and he had a hard struggle through life. He was bred to carpet weaving, became unsettled in his movements, joined a theatrical company, and married one of the actresses. While following his profession in Dumfries in 1793, he resumed his acquaintance with BURNS. The Poet was then furnishing Songs for George Thomson of Edinburgh, and in one of his letters thus speaks of Turnbull's lyrics :—"The following is by an old acquaintance of mine, and I think has merit. Possibly, as he is an old friend of mine, I may be prejudiced in his favour, but I like some of his pieces very much." To this letter Thomson, in reply, said :—"Your friend Turnbull's songs have doubtless considerable merit, and as you have the command of his manuscript, I hope you will find some that will answer." In 1794 a second work was published, entitled Peoms, by Gavin Turnbull, Comedian, after which he emigrated to America.

POEMS ON VARIOUS SUBJECTS IN SCOTS AND ENGLISH. By James Macaulay. [12-mo.]

Edinburgh: Printed for the AUTHOR. 1788.

Rhyming Epistle to Mr. R***** B****, Ayrshire :—

"I never like to mak a fraise,
Or yet be lovich o' my praise ;
But I'd maist gi'e my duds o' claes,
Gin I cou'd spare them,
Cou'd I but warble furth sic lays,
An' like you skair them."

Macaulay was a printer in Edinburgh, and friend of James Johnson, publisher of the *Scots Musical Museum*, to which work he contributed the song "Lamington Races."

POEMS ON SEVERAL OCCASIONS. By John Lapraik. [Octavo.]
Kilmarnock: JOHN WILSON. 1788.

240 Pages.

John Lapraik, the "Bauld Lapraik" of BURNS, born in 1727, at Laigh Dalquhram, about three miles west of Muirkirk, where his father lived on property which had been in possession of his family for several generations. He was succeeded by his son John, who married a sister of John Rankine, whom the Poet has immortalized as "rough, rude, ready witted Rankine." For some years of his early married life he enjoyed that degree of comfort and content which spring from competence and affection. Fond of poetry and song, he wooed the rustic muse. His first sorrow was the loss of his wife after the birth of their fifth child; but he married a second time, the daughter of a neighbouring farmer. About four years after, in 1769, the failure of the Ayr Bank of Douglas, Heron & Co., in which he was deeply involved, brought him to bankruptcy and persecution, and ended in his incarceration in Ayr Jail. BURNS opened a correspondence with him in his first "Epistle to an old Scottish Bard," dated 1st April, 1785. The Epistles to Lapraik are well known. The Bards met at Mauchline, and the Poet visited him afterwards at Muirkirk, where he dined and spent a merry night. In 1788 he published his volume of Poems, but the collection contains none of the Epistles to BURNS, only one of a more recent date than the first correspondence. Lapraik intended going to America, and wrote, "Farewell to his Native Country," but the intention was not carried out. In 1796, then advanced in years, he gave up the Mill, and subsequently removed to Muirkirk, where he opened a small public house. Here he lived, much respected, till his death, which took place on the 7th May, 1807, in the 80th year of his age.

POEMS. By David Sillar. [Octavo, 247 pages.]
Kilmarnock: JOHN WILSON. 1789.

David Sillar, the early friend and correspondent of BURNS, born in 1760, at Spittleside, a farm within a mile of the village of Tarbolton. Like BURNS, he was a son of toil, assisting his father on the farm, but never showing much love for hard labour, and early looking for some more congenial occupation, preparing himself for the duties of a schoolmaster. At the time BURNS became acquainted with him he was keeping the parish school for a month or two during the vacancy previous to the appointment of John Wilson, the Hero of "Death and Dr. Hornbook." He became a member of the "Bachelors' Club," established by the Poet in May 1781, and BURNS neglected no opportunity of cultivating his acquaintance. He opened a small school at Commonside, near Tarbolton, but finding it unprofitable, he gave it up in 1783, to start business as a grocer at Irvine, being then in his 23rd year. His devotion to the Muse, and the publication of his Poems, in 1789, turned out an unsuccessful speculation, and his want of attention to business ended in bankruptcy. He then went to Edinburgh, but failing to get employment, returned to Irvine and resumed his profession as teacher. The deaths of two brothers left him in easy circumstances. He abandoned the school on the death of his eldest brother, who had amassed considerable wealth. He was elected a member of the Irvine Town Council, and held office as Magistrate for two years. One of the founders of the Irvine Burns' Club, he regularly attended the celebrations, and was vice-chairman at the first dinner on the 25th January, 1827, the Chairman, being Dr. Mackenzie, the Poet's old Mauchline friend. He died at Irvine, 2nd May, 1830, in the 70th year of his age.

THE PRACTICAL FIGURER. By William Halbert, Schoolmaster at Auchinleck. [Octavo.]
Paisley: JOHN NEILSON. 1789.

Among the list of Subscribers' names in this volume is "Robert Burns, Parnassus."

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Andrew Shirrefs, A.M. [Octavo.]

"How bonny are our green sward hows,
Whare thro' the birks the burny rows,
And the bee bums, and the ox lows,
And saft winds rustle,
And Shepherd lads on sunny knows,
Bla' the blyth whistle."

BEATTIE.

Edinburgh: W. CREECH and P. HILL. 1790.

BURNS met the Author at Aberdeen, and describes him "as a little decripit body with some abilities." Shirrefs had the misfortune to be lame from his infancy. He was a bookbinder in Aberdeen, and had received a classical education at the University, and was for some time Editor of the *Aberdeen Chronicle.* In 1798 he went to reside in London.

POEMS CONSISTING OF MISCELLANEOUS PIECES, AND TWO TRAGEDIES. By the late James Mylne, at Lochill. [Octavo.]

Edinburgh: WILLIAM CREECH. 1790.

To Mr. BURNS, on his Poems.

Among the list of Subscribers' names is "Mr. Robert Burns, Ellisland." The verses he wrote to BURNS on his Poems were found, after his death, in his scrutoire, folded up in the form of a letter, addressed to the Poet, and were probably his last composition. He died in December, 1788. His collected Poems were advised to be printed "as the productions of a Lothian farmer, lately deceased, to be published by subscription. for the sake of his numerous family." BURNS writes to the Rev. P. Carfrae:—"Not in pity to that family, but in justice to what his friends think the poetic merits of the deceased, and to secure, in the most effectual manner, to those tender connexions, whose right it is, the pecuniary reward of those merits."

SERMONS, IN TWO VOLUMES. By John Dun, V.D.M. To each volume is added a miscellaneous appendix. [Octavo.]

"The Church triumphant, and the Church below,
In songs of praise their present union show:
Their joys are full, *our* expectation long,
In life we differ, but we join in song."

WALLER.

Kilmarnock: J. WILSON. 1790.

Appendix, 1st volume. "The Communion" has this reference to BURNS and "The Holy Fair."

"A late Author indeed, who has abused his God and his King, has ridiculed the Communion in the parish where he lived, under the sarcasm of a Holy Fair. He pretends to be only a ploughman, though he mixes Latin with his mixture of English and Scottish, and is not like "thresher Duck who kept at flail." He published, *inter alia*, a profane poetic address to the Devil, which occasioned what follows—in language similar to his.

"The Deel's answer to his verra friend."—R. BURNS.

"So! zealous Robin, stout an' fell,
True champion for the cause o' Hell,"
&c., &c., &c., &c.

"Our deistical Poet concludes his address to Satan, in a wish for his conversion, and arriving at happiness. Although I think the sharp satire of our anonymous Poet is merited; yet, as the saying is, "To give the Devil his due," I wish that the Author thereof (for I never saw either BURNS, him, or the Devil) had given our deistical Poet credit for such a wish, in some such lines as these, which I, who am no poet, have hammered out, something like Pope's poet, "who strains from hard bound brains nine lines a year." I would have made the Devil add—

"I cannot help but thank you now, my friend,
Who utters such advice to me to mend,
And hopes to see me happy in the end;
But know it, Sir,
That "evil is my good," and my chief end
Is ill to stir."

The anonymous Poet who wrote "The Deel's Answer" was Ebenezer Picken. In the advertisement to his discourse "On the divinity of our Lord and Saviour, Jesus Chist," vol. 1st, page 211, the author attacks the Rev. Dr. M'Gill for his heretical opinions, which inspired BURNS to write "The Kirk's Alarm."

"I am sorry that a Co-Presbyter of mine has published an attack on the dignity of our Lord and Saviour Jesus Christ, under the dark title of "A Practical Essay on the death of Jesus Christ," containing, he says, the Doctrine of his death."

John Dun, born at Langholm on the banks of the Esk, received a call, which he accepted, to the Parish Church of Auchinleck, on the 11th August, 1752. V.D.M. is the old style for designating ministers who had not attained the degree of D.D. It was equivalent to Reverend, Verbi Dei Minister, or Minister of the word of God. When Dr. Johnson visited Auchinleck with James Boswell, he met the Rev. John Dun at dinner at Lord Auchinleck's, Boswell's father. On the following day, Friday, Nov. 5th, 1773, Boswell makes the following entry in his Journal:—"They were invited to dine at the Manse, where Mr Dun talked before the Dr. of fat Bishops and drowsy Deans, and in short, seemed to believe the illiberal and profane scoffings of professed satirists, or vulgar railers." Dr. Johnson was so highly offended that he said to him, "Sir, you know no more of our Church than a Hottentot." I was sorry that he brought this upon himself.

POEMS, PASTORAL, SATIRICAL, TRAGIC AND COMIC. By John Learmont, carefully corrected by the Author. [Octavo.]

"My muse is a queer wayward wight,
And cramm'd with many a quirky flight,
She, soaring, whiles mounts out of sight
Beyond the moon,
Next dizzy 'mong the shades of night,
Comes donart down."

Edinburgh: Printed for the AUTHOR by ALEXANDER CHAPMAN & Co. 1791.

Answer to the Deil's reply to Mr. BURNS. The Devil of Montrose, it was from that town he issued his reply, contrary to his established maxims of encouraging vice, rebuketh that bard for the immorality of his writings and the ebriety of his life.

THE ANTIQUITIES OF SCOTLAND. By Francis Grose, Esq., F.A.S. [Two vols. Quarto.]

Let us explore the ruin'd abbeys choir, The sculptur'd tombs o'ergrown with shrubs and brambles, Or view the castle of some ancient Thane; It's fretted roof and windows of rich tracery, 'Midst broken arches, graves, and gloomy vaults, It's hall, its dungeons, and embattled towers mantled with ivy.

London: S. HOOPER. 1791.

In the introduction to this work the Author writes:—"To my ingenious friend, Mr. ROBERT BURNS, I have been variously obligated. He not only was at the pains of marking out what was most worthy of notice in Ayrshire, the country honoured by his birth, but he also wrote, expressely for this work, the pretty tale annexed to Aloway Church."

This was the Poem of "Tam O' Shanter" which first appeared in this work. Francis Grose visited Scotland in 1789 to collect materials for his work on the Antiquities of Scotland, and became acquainted with BURNS at the hospitable mansion of Captain Riddel, Friars Carse. They became great social friends, and the Poet has given him a fame which has outlived all his miscellaneous writings as

"A fine, fat, fodgel wight,
O'stature short, but genius bright."

Grose was born at Richmond in Surrey, where his father was a jeweller, and left his son an independent fortune, but it passed away for want of prudence, and his talents were turned to Antiquarian and Literary pursuits. He was Captain in the Surrey Militia, as well as Adjutant and Paymaster. In person he was exceedingly corpulent, and died suddenly of apoplexy, in Dublin, on the 12th May, 1791, aged 52, where he had gone to collect materials for a work on the Antiquities of Ireland. A fortnight after his death there appeared, in the *St. James's Chronicle* the following Epitaph as suitable to his memory:—

Here lies Francis Grose,
On Thursday, May 12th, 1791,
Death put an end to
His views and prospects.

THE POETICAL WORKS OF JANET LITTLE, THE SCOTCH MILKMAID. [Octavo.]

Air: Printed by JOHN AND PETER WILSON. 1792.

Contains verses "On a visit to Mr. BURNS," and "An Epistle to Mr. ROBERT BURNS," in rhyme. Among the list of Subscribers' names, printed after the Contents, is "Mr. ROBERT BURNS, Dumfries."

Janet Little, born in 1759, near Ecclefechan, Dumfriesshire. She was early distinguished for her superior capacity and love of reading, and was some time in service of Mrs. Dunlop of Dunlop, the patroness of BURNS, but subsequently went to her daughter, Mrs. Henri, who rented Loudoun Castle after the death of the Earl in 1786. Here she took charge of the dairy, hence her cognomen of "The Scotch Milkmaid." Janet had early become a votary of the muse, and the fame of BURNS, so well known at Dunlop House, may have fanned the flame for poetic distinction and led to her writing a Letter and Rhyming Epistle to the Poet, dated Loudoun House, 12th July, 1789. In a letter to Mrs. Dunlop on the 6th September following, BURNS writes:—"I had, some time ago, an Epistle, part poetic and part prosaic, from your poetess, Miss J. Little—a very ingenious but modest composition. I have heard of her and her compositions in this county, and I am happy to add, always to the honour of her character." Janet paid a visit to Ellisland to see BURNS at his farm. She was waiting his return when it was announced that his horse had fallen, and the Poet's arm was broken. It was then she wrote the verses, "On a visit to Mr. BURNS."

After Mrs. Henri left Loudoun House, Janet married John Richmond, who had been employed about the Castle as a labourer, but left no family. She was a tall, masculine woman, with dark hair, and somewhat coarse features, but remarkable for modesty, and free from the egotism of authorship. In 1807, John Hamilton was appointed factor to the Countess of Loudoun, she was employed in her former capacity, and continued till her sudden death on the 15th March, 1813. A plain stone in the burying ground of Loudoun Kirk has inscribed:—In memory of John Richmond, who died August 10th, 1819, aged 78 years, and Janet Little, his spouse, who died March 15th, 1813, aged 54 years.

A SELECT COLLECTION OF ORIGINAL SCOTTISH AIRS FOR THE VOICE, with Introductory and Concluding Symphonies and Accompaniments for the Pianoforte, Violin, and Violoncello; By Pleyel, Kozeluch, and Haydn, with Select and Characteristic Verses, both Scottish and English, adapted to the airs, including upwards of One Hundred New Songs, by BURNS. Six volumes. [Folio.]

London: T. PRESTON. 1793.

Sold also by G. Thomson, the Editor and Proprietor, Edinburgh. Each volume has the autograph of G. Thomson on the title page, and engravings, "The Soldier's Return," "The Birks of Invermay," an engraved portrait of BURNS, from Nasmyth's painting, and other illustrations. This work, commenced in May, 1793, was published in parts at 10/6 each, and completed in 1805. BURNS contributed nearly seventy Songs to this collection. Only six appeared during the Poet's life time. The 2nd part came out in August, 1798, containing ten Songs by BURNS; a 3rd part in July, 1799, with twenty-five Songs, and in order that nothing should be wanting which might suit the work, BURNS empowered Thomson, before his death, to make use of all the other Songs he had written for "Johnson's Scots Musical Museum;" and in addition to these, Thomson furnished Dr. Currie with thirty-one Songs for his edition of the "Life and Works of BURNS," published in 1800, for the benefit of the Poet's widow and family.

George Thomson, born at Limekilns in Fife, about 1759, where his father was schoolmaster, educated at Banff, to which his father was invited in the same capacity. The family removed to Edinburgh, where young George, at the age of 17, became clerk in a writer to the Signet's office, and in 1780 received an appointment as junior clerk to the Board of Trustees for the encouragement of manufactures in Scotland, and afterwards promoted to be principal clerk, in which capacity he served the Board for half a century, in fullest confidence, and to their entire approbation. From boyhood he had a passion for music and painting, played the violin, and took part in the St. Cecilia concerts and oratorios. He conceived the idea of collecting all our best melodies and songs, and obtaining accompaniments worthy of their merit. Finding all our collections more or less exceptionable, the words of many coarse and impure, he resolved to raise the standard of Scottish Song, and fortunately turned to ROBERT BURNS, who no sooner was informed of his plans and wishes, than, with all frankness, generosity and enthusiasm, he undertook to write whatever songs were wanted for the work, and gave him permission also to make use of all the other Songs he had written for "Johnson's Scots Musical Museum," so that the work altogether contains above 120 of the Songs of BURNS, and though the Poet and Thomson never saw each other, the correspondence which passed between them on the subject of Scottish Song, is a valuable part of the Poet's writings. These letters were handed to Dr. Currie for the advancement of his labour in preparing a more satisfactory account of the Life of BURNS. Thomson lived to a venerable age, much respected, and in the possession of all his faculties, not less in the enjoyment of his favourite music, and all the rational pleasures of society, and died at Leith, 16th February, 1851, in his 93rd year.

POEMS ON DIFFERENT SUBJECTS, PARTLY IN THE SCOTTISH DIALECT.

Belfast. 1793.

To Mr. ROBERT BURNS, the celebrated Ayrshire Poet, these Poems are, with much diffidence, inscribed. Also, an Epistle to Mr. ROBERT BURNS.

ROACH'S BEAUTIES OF THE MODERN POETS OF GREAT BRITAIN, carefully selected and arranged. Six volumes. [16-mo.]

London: J. ROACH. 1795.

This work, commenced in 1792, was published in parts at Sixpence each, with beautiful Engraved Frontispieces and Vignette to each number, and completed in 6 volumes. The last volume, dated April 1st, 1795, has "The Cotter's Saturday night" as a Frontispiece, by Isaac Cruickshank, engraved by G. Murray, and the Poem printed among the Beauties. Isaac Cruickshank was father of the celebrated George Cruikshank, born in Edinburgh.

THE SCOTS MAGAZINE; or General Repository of Literature, History, and Politics for the year 1796. Ne quid falsi dicere audeat, ne quid veri non audeat. Volume 58, or volume third of a New Series. [Octavo.]

Edinburgh: JAMES WATSON & Co. 1796.

July number. Obituary notice of the Poet's death.

21. "At Dumfries, after a lingering illness, the celebrated ROBERT BURNS. His poetical compositions, distinguished equally by the force of native humour, by the warmth and the tenderness of passion, and by the glowing touches of a descriptive pencil, will remain a lasting monument of the vigour and the versatility of a mind guided only by the lights of nature and the inspirations of Genius. His ordinary endowments, however, were accompanied with frailties which rendered them useless to himself and his family. The last months of his short life were spent in sickness and indigence; and his widow, with five infant children, and in the hourly expectation of a sixth, is now left without any resource but what she may hope from the regard due to the memory of her husband."

THE MONTHLY MAGAZINE AND BRITISH REGISTER, for 1796, from July to December inclusive. Volume 2. [Octavo.]

London: R. PHILLIPS 1796.

No. 7, August 1796. Obituary notice of the death of ROBERT BURNS.

"Lately at Dumfries, after a lingering illness, Mr. ROBERT BURNS, who has excited so much interest by the circumstances under which he was brought forward to public notice, and by the genius discovered in his poetical compositions. BURNS was, originally and literally, a ploughman, but neither in that state of servile dependence or degrading ignorance which the situation might bespeak. He had the common education of a Scotch peasant, and that spirit of independence which is sometimes to be found, in a high degree, in the humblest class of society. Though his early days were occupied in procuring bread by the labour of his own hands, yet his nights were devoted to books and the muses, except when they were wasted in the indulgencies of the social board, to which the Poet was too immoderately attached in every period of his life. He wrote not with a view to encounter the public eye, nor to procure fame by his productions, but to give vent to his own genius. One bar, indeed, the birth and education of the Ayrshire Ploughman had opposed to his fame—the language in which most of his Poems were written. Even in Scotland the provincial dialect which Ramsay and he have used, is now read with difficulty. In England it cannot be read at all, without such a constant reference to a glossary, as nearly to destroy the pleasure. Some of his productions, however, especially those of the grave style, were almost English. From a spirit of restless activity, BURNS had proposed to seek his fortune in Jamaica. It was upon this occasion that the idea was suggested of publishing his Poems. A coarse edition of them was accordingly published at Dumfries; and being immediately noticed by some gentlemen in the neighbourhood, the acquaintance of

the author was eagerly sought after. His Poems found their way to Edinburgh, where they and their author were introduced to public notice, by means of *The Lounger*, a paper at that time in its course of publication. A subscription for a better edition of his Works was immediately set on foot. The list was filled with respectable names, but unfortunately, the returns to the Author were small. BURNS was afterwards brought to Edinburgh, and everywhere invited and caressed. At length one of his patrons procured him the situation of an exciseman, with a salary not amounting to £50 per ann! That a better provision was not made for him probably arose, in part, from the independence of his political sentiments, and his manners not exactly according with the polish of genteel society. Certain it is that his office was uncongenial to his feelings, and latterly, his talents were not only obscured and impaired by excess, but his private circumstances were embittered by pecuniary distress. Such was the man who was the pupil of nature, who in his compositions discovered the force of native humour, the warmth and tenderness of passion, and the glowing touches of a descriptive pencil—who possessed, in an extraordinary degree, the *powers* and the *failings* of genius. Of the former, his works will remain a lasting monument; of the latter, it is feared, that his conduct and his fate afford but too melancholy proofs. He has left behind him a wife, with five infant children, in the hourly expectation of a sixth, without any resource but what she may hope from public sympathy, and the regard due to the memory of her husband."

No. 8. Letter on a subscription for the Poet's widow and family, with names of Trustees, and notice of the Liverpool Committee for relief, at the head of which is Dr. Currie, Mr. W. Neilson, Mr. Roscoe, Mr. W. Rathbone, and others.

THE EUROPEAN MAGAZINE AND LONDON REVIEW, containing the Literature, History, Politics, Arts, Manners, and Amusements of the age. Simulet jucunda et idonea dicere vetœ, by the Philogical Society of London. Volume 30, from July to December 1796. [Octavo.]

London: J. SEWELL. 1796.

August and October numbers. Some account of ROBERT BURNS, the Scotch Poet.

EDINBURGH ADVERTISER, July 26th, 1796.

"On the 21st inst., died at Dumfries, after a lingering illness, the celebrated ROBERT BURNS. His poetical compositions, distinguished equally by the force of native humour, by the warmth and the tenderness of passion, and by the glowing touches of a descriptive pencil—will remain a lasting monument of the vigour and versatility of a mind guided only by the lights of Nature and the inspirations of Genius. The public, to whose amusement he had so largely contributed, will hear with regret that his extraordinary endowments were accompanied with frailties which rendered them useless to himself and family. The last moments of his short life were spent in sickness and indigence; and his widow, with five infant children, and in hourly expectation of a sixth, is now left without any resource but what she may hope from the regard due to the memory of her husband. The public are respectfully informed that contributions for the wife and family of the late ROBERT BURNS, who are left in circumstances of extreme distress, will be received at the houses of Sir William Forbes & Co., and at the shops of the Edinburgh booksellers. As it is proposed to publish, some time hence, a posthumous volume of the poetical remains of ROBERT BURNS, for the benefit of the author's family, his friends and acquaintances are requested to transmit such poems and *letters* as happen to be in their possession to Alexander Cunninghame, writer, George's Street, Edinburgh; or to John Syme, Esq., of Ryedale, Dumfries."

THE LADY'S MAGAZINE, OR ENTERTAINING COMPANION for the fair sex, appropriated solely to their use and amusement. Volume 27 for the year 1796. [Octavo.]

London: G. G. & J. ROBINSON.

August number. Obituary notice.

July 21, Mr. ROBERT BURNS, of Dumfries, the celebrated Poet of Scotland. "A Poet's lamentation on the death of Mr. ROBERT BURNS," initialed E. S. J., and verses by BURNS "On the birth of a Posthumous Child."

THE ABERDEEN MAGAZINE, OR UNIVERSAL REPOSITORY from June to December 1796. Volume 1. Quid Verum Atque decens curo et rogo et omnis in hoc sum.

"What right, what true, what fit we justly call,
This friends is all our care, for this is all."

Aberdeen: BURNETT & RETTIE. 1796.

September number, "John Anderson my Jo," with extra verses, by William Reid. October and November numbers, "Account of ROBERT BURNS, the Scotch Poet," and Verses written on the blank leaf of BURNS' Poems.

November number contains "Further particulars of Mr. BURNS, by a gentleman who had the pleasure of being intimately acquainted with him."

A MEMOIR OF THE LIFE OF THE LATE ROBERT BURNS. Written by R. Heron. [Octavo.]

"And thou, sweet Poesy! thou loveliest maid,
Still first to fly where sensual joys invade,
Unfit in these degenerate times of shame
To catch the heart, or strike for honest fame—
Dear charming nymph, neglected and decried,
My shame in crowds, my solitary pride—
Thou source of all my bliss, and all my woe,
That found'st me poor at first, and keep'st me so—
Thou guide by which the nobler art excel,
Thou nurse of every virtue—Fare-thee-well."

GOLDSMITH'S DESERTED VILLAGE.

Edinburgh: T. BROWN. 1797.

"The following Memoir of the life of one who was a *great man*, solely of *God Almighty's making such;* has been composed under the direction of a very different, although perhaps not a more correct, critical principle. If, however, this principle be just, it is the proper business of the Biographer to trace the gradual development of the character and talents of his hero, with all the changes which these undergo from the influence of external circumstances between the cradle and the grave; and at the same time, to record all the eminent effects which the display of that character, and the exercise of those talents, have produced upon Nature and on human society, in the sphere within which they were exhibited and employed."

A reprint of the articles from the *Monthly Magazine and British Register*, January to June, 1797, initialed H.

THE MONTHLY MAGAZINE AND BRITISH REGISTER for 1797, from January to June inclusive. Volume 3. [Octavo.]
London: R. PHILLIPS. 1797.

Stanzas to the memory of ROBERT BURNS, and Original Memoirs of the late ROBERT BURNS, initialed H., June, 1797.

The first biography of BURNS, by Robert Heron, an ill fated son of genius, personally known to the Poet, born at New Galloway, 6th November, 1764. Early instructed in his letters, he became remarkable for his love of learning. He had scarcely reached 11 years of age when he contrived to maintain and educate himself by the labour of teaching younger children. From his own savings, assisted by friends, he was able to attend the University in Edinburgh, hoping to enter the Church of Scotland. He continued to teach and assist young persons in the course of education, and found constant employment from the booksellers in translating foreign works. His first literary production was a Critique on the genius and writings of Thomson to a small edition of "The Seasons." In 1790 he read lectures on the law of Nature, the law of Nations—the Jewish, Grecian, Roman, feudal and Canon law; but a want of prudence and discretion, with an unfortunate peculiarity of temper, reduced him to distress, and finally sent him to jail. Friends interfered, and he was engaged to write a History of Scotland for Morison's of Perth, the first volume of which was written in prison. On his liberation, he wrote "A journey through the Western parts of Scotland," "A topographical account of Scotland," "A new and complete system of Universal Geography," besides many contributions to Magazines and Periodicals. He went to London in 1799, and for a time pursued his literary avocations with diligence and success, but his former bad habits returned, and he indulged in the grossest extravagance. The last years of his life were spent in the deepest misery in Newgate Prison, where he dragged out a painful existence for some months before he was removed to the Hospital, as his last and only hope of life, where he shortly afterwards died, on 13th April, 1807, without a friend to console or help him Thus perished Robert Heron, in the prime of life, with talents and accomplishments of a rare description, which, if governed by prudence, might have gained him an honourable independence. His Memoir of BURNS, after appearing in the *Monthly Review*, was printed the same year in an octavo volume, and appended to many early Irish Editions of the Poet's Works. So highly did Robert Chambers estimate its excellence, that he reprinted it, with notes, as the best memoir of BURNS he could select for his "Scottish Biographical Dictionary." BURNS had entrusted Heron with a letter to Dr. Blacklock in Edinburgh, which never reached its destination. He refers to it in a rhyming Epistle from Ellisland, 21st October, 1789:—

"The ill thief blaw the Heron south!
And never drink be near his drouth!
He tauld mysel', by word o' mouth,
He'd tak my letter;
I lippen'd to the chield in truth,
And bade nae better."

THE SCOTS MAGAZINE: or General Repository of Literature, History and Politics for the year 1797. Ne quid falsi dicere audeat, ne quid veri non audeat. Volume 59, or volume fourth of a New Series. [Octavo.]
Edinburgh: JAMES WATSON & CO. 1797.

Some account of the Life and Writings of ROBERT BURNS, the Ayrshire Poet. "Lines to the Memory of BURNS," by the Author of "The Life of Lorenzo de Medici," "Poem on the death of BURNS," signed "A Mourner." "Monody on the death of ROBERT BURNS." "A Pastoral Elegy in the Scotch Dialect on the death of Mr. ROBERT BURNS," in a dialogue between Willie and Jamie, signed "A. W.," Braes of North Esk, near Edinburgh, written 30th August, 1796. Six Songs by BURNS, and "Address to the Toothache."

POETRY, ORIGINAL AND SELECTED. Delicia Musarum. [18-mo.]

" The Poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven ;
And, as imagination bodies forth
The forms of things unknown, the Poet's pen
Turns them to shape, and gives to airy nothing
A local habitation, and a name."

SHAKSPEARE.

Glasgow: BRASH & REID. 1797.

This Series extended to 4 volumes. Commenced in 1795, issued in Penny Numbers, without any view of forming a collection. Many Original Poems by William Reid, publisher, Robert Lochore, and John Taylor, writing master, Glasgow, appeared in its pages. "Tam O' Shanter," and other Poems, and Songs by BURNS were printed in the Series. Also, "Elegiac Stanzas on the death of ROBERT BURNS;" "Verses to the memory of ROBERT BURNS," with an account of his death and interment at Dumfries, and a "Monody on the death of BURNS," by William Reid, who was also an early friend and acquaintance of the Poet, born in Glasgow, 10th April, 1764. In 1790 he commenced business with Mr. James Brash, and for 27 years carried on a successful business as Brash and Reid. He died there on 29th Nov., 1831.

THE UNIVERSAL MAGAZINE OF KNOWLEDGE AND PLEASURE, containing Letters, Debates, Essays, Tales, Poetry, &c., and other Arts and Sciences which may render it instructive and entertaining, &c., &c. Volume 100. [Octavo.]

London: W. BENT. 1797.

June number. Biographical Register of eminent persons deceased in 1796.—ROBERT BURNS.

"A Poet of no small celebrity; was a native of Ayrshire, in Scotland. Neither the time of his birth, nor any particulars of his youth are known. We are informed only that, in the humble capacity of a ploughman, amid the toils and fatigues of a laborious life, he endeavoured to amuse himself with the little creations of his own fancy; and while the humble bard remained "to fortune and to fame unknown," he had produced some pieces that evinced, not the mere versifier, but the genuine Poet of Nature, producing strains, simple, artless, and unadorned, seeming to flow, without effort, from the native feelings of the heart; always nervous, and often natural, simple, and sublime."

THE JOLLY BEGGARS, OR TATTERDEMALLIONS, a Cantata, by ROBERT BURNS, the Ayrshire Poet, "The Kirk's Alarm," a satire, "A Letter to a Tailor," "The Deil's awa' wi' the Exciseman," "The Holy Toolzie," "Holy Willie's Epitaph," &c., "Holy Willie's Prayer," "Letter to John Goudie," and six favourite Songs, "Extempore verses on dining with Lord Daer," and "Prose Letter to a Friend," "The Inventory," "The Henpeck'd Husband," to which are added "Stanzas to the memory of BURNS," by Edward Rushton. [18-mo.]

Glasgow: STEWART & MEIKLE. 1799.

Engraved Frontispiece, vignette portrait of BURNS.

A Series of weekly tracts, published every Saturday, price Twopence, printed by Chapman & Lang, Trongate. The first number appeared 27th July, 1799, and contains, "The Jolly Beggars." The 2nd, August 3rd, with "The Kirk's Alarm," "The Twa Herds," "Epistle to a Tailor," "Epitaph &c." The 3rd number contains, "Holy Willie's Prayer," "Letter to Goudie," and Songs. With the exception of the Songs, all the Poems in this Series were printed and published without authority, being their first appearance in print.

THE BRITISH CRITIC, for July, August, September, October, November, and December 1800. Volume 16. [Octavo.]
London: F. & C. RIVINGTON. 1800.

October 1800, and volume 17, April 1801. Review of the Works of ROBERT BURNS, by Dr. Currie. 4 volumes. Price, £1 11/6.

"In the narrative of "The Life of BURNS," the Editor has shown great judgment. It is indeed a composition, of which the merit is so great, that it must have extorted praise, even if the motive had been bad, and of which the intention is so excellent, that it must have commanded reverence, even if the execution had been imperfect. We bestow this merited commendation with the more cheerfulness, because the political opinions of the Editor are supposed to be very different from ours."

THE POETICAL MISCELLANY: containing Posthumous Poems, Songs, Epitaphs, and Epigrams, by ROBERT BURNS, the Ayrshire Poet, and several other Poetical Pieces, Original and Selected. [18-mo.]
Glasgow: STEWART & MEIKLE. 1800.

Frontispiece from "The Jolly Beggars," drawn by A. Carse, engraved by R. Scott. Life of ROBERT BURNS.

A COLLECTION OF PROSE AND VERSE from the best English Authors for the use of Schools, by Arthur Masson, M.A., late teacher of Languages in Edinburgh and Aberdeen. A new and much enlarged Edition. [12-mo.]
Air: Printed by J. & P. WILSON. 1800.

Woodcut Illustration by Bewick on title page.

An early edition of this collection was one of the school books used by BURNS. See his Letter to Dr. Moore, and Murdoch's Letter to Dr. Currie. The name of the compiler is mis-spelt Mason by most of the Poet's biographers. Little would the Poet dream that future editions of the book would contain specimens of his own writings. This edition contains, "A prayer in the prospect of death."

THE MONTHLY MAGAZINE, OR BRITISH REGISTER, including miscellaneous Communications from Correspondents on all subjects of Literature and Science, Memoirs, Original Letters, Poetry, &c., &c. Volume 11. Part 1 for 1801, from January to June inclusive. [Octavo.]
London: RICHARD PHILLIPS. 1801.

No. 72, May number. "Strictures on the Life of BURNS," by Dr Currie.

"I cannot help feeling deep concern when a writer so respectable and so pleasing as Dr. Currie gives the least sanction to the pernicious and false opinion that strong and ungoverned passions are characteristic of genius. That they are not incompatible with it, too many instances afford a melancholy proof—nor are they incompatible with stupidity; indeed gross sensual indulgence is the levelling point at which genius and stupidity meet."

"Elegiac Ode to the memory of the late ROBERT BURNS," initialed "D.," and "Visit to the birthplace of BURNS," initialed "R. M.," Glasgow, May 8th, 1801.

THE MONTHLY REVIEW, OR LITERARY JOURNAL, Enlarged, from January to April inclusive, 1801, with an Appendix. Volume 34. [Octavo.]

London: R. GRIFFITHS. 1801.

March and April, "Review of the Works of ROBERT BURNS," by Dr. Currie.

"This Biographical Memoir, which we have read with unmixed satisfaction, as far as the writer of it was concerned, is concluded with some admirable observations on the peculiar dangers to which poets and persons of extreme sensibility are exposed; and on the most probable means by which their pernicious influence may be avoided. In these remarks Dr. Currie proves himself to be not only a writer of refined taste, but a man of observation, virtue, and benevolence."

THE HAR'ST RIG, AND THE FARMER'S HA'. Two Poems in the Scottish Dialect. Second Edition corrected. [16-mo.]

"To ape our good plain country folks
In verse and style."

BEATTIE.

Edinburgh: J. RUTHVEN & SONS. 1801.

Epitaph on B——s the Poet.

The First Edition was printed in 1794, during the lifetime of BURNS. The Epitaph is at the close of "The Farmer's Ha'."

ALONZO AND CORA, with other Original Poems, principally elegiac, by Elizabeth Scot, a native of Edinburgh, to which are added Letters in Verse, by Blacklock and BURNS. [Octavo.]

London: BUNNEY & GOLD. 1801.

Rhyming Epistle, "The Guidwife of Waukhope House to ROBERT BURNS, the Airshire Bard," February 1787. "The Answer," from R. BURNS, March 1787; and "A Letter from Thomas Blacklock to the Author respecting BURNS," in verse.

Elizabeth Scot, daughter of David Rutherford, Hermiston Hall, Edinburgh, born in 1729. She courted the muses from her childhood, and wrote verses in her eleventh year. Her first friend and guide in the walks of Poetry was Allan Ramsay. An early affection was beclouded by the disastrous fate of the youth to whom she was engaged, who was unfortunately drowned on his passage from Ireland. She married late in life, Walter Scott, a country gentleman in the neighbourhood of Edinburgh. Her acquaintance with BURNS, and the just opinion she had formed of his abilities, appear from her letter to him, which was first printed in full in this collected edition of her Poems. Dr. Currie, in 1800, printed only the three opening Stanzas of the Poem under the heading, "On my Early Days." BURNS visited "The Guidwife of Waukhope" on his Border tour in May, 1787, and writes:—"Mrs. Soot has all the sense, taste, intrepidity of face, and bold critical decision, which usually distinguish female authors." She died on the 19th February, 1789, about two years after writing her letter to the Poet, in the sixty-first year of her age.

MISCELLANEA PERTHENSIS, 1801, containing a number of Original Pieces in Prose and Verse, and Extracts from New Publications of Merit. Embellished with a fine Engraving of the Bridge of Perth. [12-mo.]

Perth: WILL. MORISON. 1801.

Contains Poems ascribed to ROBERT BURNS, not contained in any Edition of his Works hitherto published, viz.:—"The Jolly Beggars," "Epitaph on John Dove," "The Deil's awa' wi' the Exciseman," "Letter to John Goudie," &c., "Stanzas to the memory of BURNS," by Edward Rushton, and "Poetical Epistle," by Rev. John Skinner.

THE PIC NIC, A MISCELLANY OF PROSE AND VERSE, containing a number of Original Pieces and Extracts from New Publications of Merit.

London: LACKINGTON, ALLEN & Co. 1802.

The same Work as the preceding, printed by Morison, Perth, with a different Title Page, and London Publisher.

POEMS ON VARIOUS SUBJECTS. By Mrs. Grant, Laggan. [Octavo.]
Edinburgh: Printed for the AUTHOR. 1803.

Remarks on the character of BURNS. Lines "On the death of BURNS." Verses "Addressed to Mrs. Dunlop of Dunlop, on reading BURNS' Letters to that lady."

Mrs. Anne Grant of Laggan, born at Glasgow in February 1755. Her father, Duncan Macvicar, was an officer in the army. Her early life was passed at Fort William, but her father having accompanied his regiment to America, she was taken by her mother across the Atlantic. In 1768 the family returned to Scotland, and shortly afterwards Mr. Macvicar was appointed barrack-master at Fort Augustus. The Chaplain of the Fort, the Rev. James Grant, after his appointment, became a successful suitor for her hand, and their marriage took place in 1779. He was of a delicate constitution, and died in 1801, leaving his widow and eight children without any means of support. Among the circle of her friends she was known as a writer of verses, and to assist her she was desired to publish a collection of her Poems by subscription, when no fewer than 3000 subscribers were procured for this first Edition. The names are printed at the end of the volume. In 1806 she published her "Letters from the Mountains," in 3 volumes. From Gartur and Stirling she removed to Edinburgh in 1810, where she took up her permanent abode and continued to write. She published "Essays on the superstitions of the Highlanders," and other Works, and lived to the venerable age of 84, dying on the 7th November, 1838. A collection of her Letters, in 3 volumes, was published in 1844, by her only surviving son, John P. Grant.

THE METRICAL MISCELLANY, consisting chiefly of Poems hitherto unpublished. Second Edition.

Seglica tra vaghi fori e verdi erbette
Ogni foglietta lieta,
Tessendo a Febo nove ghirlandette,
Mentre di Pindo, per l'ombrose valle,
Passava il fiume piu leggiadro in vista.

London: T. CADELL & W. DAVIES. 1803.

This collection was edited by Mrs. Walter Riddel, the highly gifted and accomplished Maria Riddel of Woodley Park, Dumfries, the friend of BURNS, who had a higher estimate of his character than any other lady in the whole circle of his acquaintance. A few days after his funeral she wrote a long notice of his character and genius in the *Dumfries Journal*. Eighteen Poems, with her name, are included in this Miscellany, and one by M. (Clarinda), the well-known song, "Talk not of love, it gives me pain." Mrs. Riddel is the author of "A voyage to the Madeira and Leeward Carribean Isles," with "Sketches of the Natural History of the Island," 1792. On the death of Robert Riddel, of Friars Carse in 1794, her husband came into possession of the property, but it soon passed out of his hands, and his death followed shortly after its disposal. Her separation from "The Banks of Nith" is one of the ballads in this volume—

"To thee, lov'd Nith, whose gladsome plains
So late I traced with careless breast."

Mrs. Riddel married a second time in 1803, P. L. Fletcher, Esq., a Welsh gentleman of property, but died about 8 months after her marriage, and lies buried in the romantic city of Chester. She also rendered valuable help to Dr. Currie in preparing his Edition of BURNS for the benefit of the Poet's family.

NOVEMBER 12th, 1803. Information—Thomas Stewart against Messrs Caddell & Davies, &c., George Yooll, agent, M. Clerk. (Lord Glenlee, reporter.) Information for Thomas Stewart, bookseller, formerly in Trongate of Glasgow, now of Greenock, Respondent and Defender, against Messrs Caddell & Davies, booksellers in London, and Thomas Manners, writer to the Signet, their Mandatory; William Creech, bookseller in Edinburgh; Gilbert Burns, and William Thomson, writer in Dumfries, Factor loco tutoris for the children of the said ROBERT BURNS, Suspenders and Pursuers.

"In September, 1802, the said Messrs Caddell & Davies, and others, presented a bill of suspension to this Court, praying for an interdict prohibiting and discharging the said Thomas Stewart from printing and publishing certain Letters addressed to Clarinda, by ROBERT BURNS, the Ayrshire Poet. An interdict was accordingly granted, and the bill was afterwards passed of consent, in order that the question of right might be fairly and deliberately tried. At the same time that this bill of suspension was presented, the said Messrs Caddell and Davies, and others, raised ordinary actions of damages against the said Thomas Stewart, and also against James Robertson, another Bookseller, on account of their having published certain Poems originally composed by ROBERT BURNS; but as the question arising in this action of damages against Thomas Stewart was precisely the same with that action between the pursuers and James Robertson—they did not insist in their action of damages against Stewart. They limited their claim against him to a perpetual interdict, prohibiting the publication and sale of the said Letters, which were originally composed and addressed to a lady of uncommon beauty and accomplishments who has passed under the name of Clarinda. The Bill having been passed, the reasons of suspension and interdict came to be discussed before the Lord Glenlee. Counsel were heard, memorials were ordered and given in; and upon advising these, the Lord Ordinary has taken the question to report upon informations. The present paper is therefore humbly offered on the part of Mr. Stewart."

The defence fills 17 pages folio, and is signed Ar. Fletcher. Printed by J. Robertson, Horse Wynd.

THE LIVES OF THE SCOTTISH POETS, with Preliminary Dissertations on the Literary History of Scotland, and the early Scottish Drama, by David Irving, A.M. Two volumes. [Octavo.] *Edinburgh:* ALEX. LAWRIE & Co. 1804.

"Life of ROBERT BURNS" in second volume.

David Irving, L.L.D., Biographer and Librarian, born in the parish of Langholm, Dumfriesshire, December 5th, 1778. Educated at the Grammar School there, thence in 1796 to Edinburgh University. He was destined for the Ministry, but was restrained by some religious scruples, and devoted his life to Literature. In 1808 he received the degree of LL.D. from Marischal College, Aberdeen. His Biographical Writings are numerous, including a Life of George Buchanan, and Lives of Scottish Authors. In 1820 he was appointed Librarian to the Faculty of Advocates, which office he filled for twenty-nine years, and retired in 1849. His knowledge of books was marvellous, and his love of them intense, his own private library numbering 7000 volumes, many of them rare and valuable. His minute acquaintance with the early Literary History of Scotland pointed him out as a fit Editor of the Rare Old Books and Manuscripts which the Bannatyne and Maitland Clubs were printing. He continued his Literary labours after resigning his post as Librarian, and died in Edinburgh, 10th May, 1860.

OBSERVATIONS on a short Tour made in the Summer of 1803, to the Western Highlands of Scotland, interspersed with Original Pieces of Descriptive and Epistolary Poetry.
London: SAEL & Co. 1804.

Visit to Dumfries and the grave of BURNS, calling attention to its neglected condition. Inscription to the memory of ROBERT BURNS, pages 16 to 21. "His fame is independent of their exertions, and posterity will do him the most ample justice, however his remains may be neglected by the inhabitants of Dumfries."

The writer of the "Tour in Scotland" was the Rev. Philip Homer, under master of Rugby School, and Fellow of Magdalen College, Oxford. His companion and fellow-traveller was the Rev. John Sleath, under master of Rugby School, and afterwards head master of St. Paul's School, London, and D.D.

VIEWS IN NORTH BRITAIN, illustrative of the Works of ROBERT BURNS, accompanied with Descriptions, and a Sketch of the Poet's Life; by James Storer and John Greig. [Quarto.]

"Rear high thy bleak majestic hills,
Thy shelter'd valleys proudly spread;
And Scotia, pour thy thousand rills,
And wave thy heaths with blossoms red:
But never more shall Poet tread
Thy airy heights, thy woodland reign,
Since he, the sweetest bard, is dead,
That ever breath'd the soothing strain."

London: VERNOR & HOOD. 1805.

Frontispiece, "ROBERT BURNS and Nanse Tinnock, the Hostess of Mauchline." Vignette, "Friars Carse Hermitage," and eighteen Engravings.

"The minute and circumstantial memoir of the Life of ROBERT BURNS from the able pen of Dr. Currie, renders the attempt further to elucidate his character apparently unnecessary; and we have only to apologise for this summary compilation from his Biographer, by observing, that this illustration of his works may possibly come into the possession of some who are not only unacquainted with the production of his muse, but also uninformed of his history; and we shall be happy, if our subordinate efforts tend in any degree to diffuse the knowledge of his fame."—*Advertisement.*

An Edition of the same Work in Imperial Octavo—1805.

POEMS AND SONGS, chiefly in the Scottish Language, by G. M'Indoe. [12-mo.]
Edinburgh: Printed for the AUTHOR. 1805.

Lines written by the Author on the window of the Inn at Carron, where the well-known ROBERT BURNS had formerly written verses.

George M'Indoe, born at Partick, near Glasgow, 1771. Originally a silk weaver in Paisley, but became a hotel keeper in Glasgow for twenty-one years, which terminated in insolvency. He returned to Paisley and the loom, and took part as an instrumental musician at local concerts. He invented a machine for figuring on muslin, and received a premium from the City of Glasgow and the Board of Trustees. He is best remembered for his humorous ballad, "A million o' Potatoes." In 1813 he published a second volume of Poems, "The Wandering Muse," and died 19th April, 1848, in his 77th year.

POEMS, by Edward Rushton. [12-mo.]

London: T. OSTELL. 1806.

"To the memory of ROBERT BURNS." Printed in Dr. Currie's Life and Works of BURNS, 1800, and in nearly all the early Editions of his Poems.

"'Neath the green turf, dear Nature's child,
Sublime, pathetic, artless wild,
Of all thy quips and cranks dispoil'd,
Cold dost thou lie!
And many a youth and maiden mild
Shall o'er thee sigh!"

Edward Rushton, born in Liverpool, 11th November, 1756. The incidents of his career are more varied and interesting than usual in the lives of literary men. At 10 years of age he was bound to sea, and served his apprenticeship with skill and credit, in his sixteenth year receiving the thanks of Captain and crew for his noble conduct during a storm. At the expiration of his apprenticeship he went to Africa on a slaving voyage, when he was attacked with inflammation of his eyes, which, in three weeks, left him totally blind at nineteen years of age. His brave spirit was equal to the privation. A few cheerless years passed, when he married, became editor of a newspaper, and with his faithful wife, commenced bookseller, which he carried on successfully, and became a power in literary and political life, writing and speaking out boldly at a time when feeling was strong in Liverpool in favour of the slave trade. In the summer of 1807, after five operations, he received his sight, though totally eclipsed for more than thirty years. His health speedily declined, but his usual cheerfulness was preserved to the last. His death took place on the 25th November, 1814, aged 58 years. A second edition of his Poems and other Writings, with Life, by his friend, the Rev. William Shepherd, Gatacre, near Liverpool, was published in 1824. He was buried in St. James's Churchyard, Toxteth Park.

THE MONTHLY MAGAZINE, OR BRITISH REGISTER, including Miscellaneous Communications from Correspondents on all Subjects of Literature and Science, Memoirs, Original Letters, Poetry, &c. Volume 21. Part 1 for 1806. [Octavo.]

London: RICHARD PHILLIPS.

No. 143, June 1806. Lines spoken at a meeting held on the 29th January, 1806, in Greenock, to celebrate the anniversary of the birth of ROBERT BURNS, the Scottish Bard.

THE CALEDONIAN TEA TABLE MISCELLANY. Choice Songs. [16-mo.]

Edinburgh: OLIVER & BOYD. 1808.

Woodcut Portrait of BURNS, and Vignette by Bewick. Nearly all Songs by BURNS.

POEMS, by Felicia Dorothea Browne. [Quarto.]

Liverpool: Printed by G. F. HARRIS, for T. CADDELL & W. DAVIES, London. 1808.

"A tribute to the genius of ROBERT BURNS."

Felicia Dorothea Browne, better known as Mrs. Hemans, born in Liverpool, 25th September, 1793. Nearly the whole of her life was passed in North Wales, where her family removed in consequence of reverses in business. Her tribute to BURNS and all the Poems in this volume were written between the ages of 8 and 13. Her best known Poems are "Songs of the Affections," published in 1830; "Hymns for Childhood," in 1834; and "Scenes and Hymns of Life." Her early married life was unfortunate, and for seventeen years husband and wife lived apart. The last four years of her life were passed in Dublin, where she died, 16th May, 1835, aged 41 years.

THE EDINBURGH REVIEW, OR CRITICAL JOURNAL, for October 1808—January 1809. To be continued quarterly. Volume 13. [Octavo.]

Judex Damnatur cum nocens absolvitur.

PUBLIUS SYRUS.

Edinburgh: ARCHIBALD CONSTABLE & Co. 1809.

No. 26, January 1809. Article 1. Review of "Reliques of ROBERT BURNS," by R. H. Cromek."

"BURNS is certainly by far the greatest of our poetical prodigies—from Stephen Duck down to Thomas Dermody. *They* are forgotten already; or only remembered for derision. But the name of BURNS, if we are not mistaken, has not yet "gathered all its fame," and will endure long after those circumstances are forgotten which contributed to its first notoriety."

Francis Jeffrey, Editor of the *Edinburgh Review*, and writer of the Critique on Cromek's relics of BURNS, born in Edinburgh, 23rd October, 1773, educated at the High School and Glasgow University; also, Christ Church College, Oxford; studied Scotch Law and Civil Law in Edinburgh College, and admitted a member of the Faculty of Advocates, 16th December, 1794. For some years his success as an advocate was not prosperous. He thought of settling in London to support himself by Literature, but met with faint encouragement. He also contemplated going to India, and studied medicine and chemistry, which was afterwards useful to him in his profession. The year 1802 was remarkable for the appearance of the *Edinburgh Review*, and the change it effected in periodical literature. Its first number was published on the 10th October, and to which Jeffrey contributed five articles. In 1803 he became sole Editor till June 1829, during which time it acquired a reputation unique of its kind. His success at the Bar steadily increased. In 1830 he was appointed Lord Advocate, and in May 1834 appointed one of the judges of the Court of Session, as Lord Jeffrey. Although retired from the editorship of the *Review*, he continued to contribute till October 1840. A collected edition of his contributions in 4 volumes, octavo, has been published. His death took place at his town residence, Moray Place, Edinburgh, 26th January, 1850, in his 77th year.

THE QUARTERLY REVIEW. February and May, 1809. Volume 1. [Octavo.]

London: JOHN MURRAY. 1809.

February 1809. Article 2. Review of "Reliques of ROBERT BURNS," by R. H. Cromek.

"We scarcely know, upon the whole, in what terms we ought to dismiss Mr. Cromek. If the reputation of BURNS alone be considered, this volume cannot add to his fame; and it is too well fixed to admit of degradation. The Cantata already mentioned (The Jolly Beggars), is indeed the only one of his productions not published by Dr. Currie, which we consider as not merely justifying, but increasing his renown. It is enough to say of the very best of those now published, that they take nothing from it."

The article in the *Quarterly Review* on BURNS is acknowledged by Sir Walter Scott in the collected edition of his Miscellaneous Works. The celebrated author of "Waverley" was born in Edinburgh on the 15th August, 1771, educated at the High School and University, and studied for the Scottish Bar. In 1800 he was appointed Sheriff of Selkirkshire. As a Poet, Scott attained a high celebrity among his contemporaries, bnt his fame as a novelist far eclipsed his poetic renown, while the rapidity with which he produced his Works of Fiction was the marvel of the age. Scott and Abbotsford are known all the world over, and his memory has received every honour from his countrymen. His death occurred on 21st September, 1832, and his remains lie buried in Dryburgh Abbey, a romantic resting place.

THE UNIVERSAL MAGAZINE; New Series, containing Original Communications in History, Philosophy, the Belles Lettres, Politics, Amusements, &c. Volume 11. January to June, inclusive, 1809. [Octavo.]

London: SHERWOOD, NEELY, & JONES.

January number. The first idea of BURNS' "Tam O' Shanter." A reprint of the Poet's letter to Grose, relating the Witch story about Alloway Kirk—February. Review of the "Reliques of BURNS," by R. H. Cromek.

"Nothing that fell from the pen of BURNS can be wholly uninteresting. His genius was powerful, various, and original. He dipt his pencil in the living tints of nature. He depicted what he felt with all those characteristical qualities which stamp the sentiments of the individual with indelible permanency upon what he contemplated. Like Shakspeare, the current of his inspiration was unchecked by the cold niceties of critical perfection; it flowed impetuously onward, sometimes spreading into magnificence and beauty, sometimes meandering in peaceful murmurs, and sometimes rushing with sublime energy over precipices and rocks, forming the thundering cataracts or the eddying whirlpool. In the volume now before us there are some things worthy of preservation and some that might have remained in privacy, and no detriment sustained by literature or the memory of BURNS. Of the Poetical Pieces that have been recovered by Mr. Cromek, we do not think any of them peculiarly excellent. "The Vowels," a tale, is utter nonsense; and the "Lines to the Owl" are certainly not by BURNS."

THE MONTHLY REVIEW, OR LITERARY JOURNAL, Enlarged, from September to December inclusive, 1809, with an Appendix. Volume 60. [Octavo.]

London: BECKET & PORTER. 1809.

December number. Article 9. Review of "Reliques of ROBERT BURNS," by R. H. Cromek.

"We must not dismiss these "Reliques" without repeating to Mr Cromek our thanks for the obligations which he has conferred on Literature by this publication. His ardent zeal and indefatigable industry in recovering all the fragments of his Author that were scattered about his native country or elsewhere, are highly commendable, and are recorded in modest and feeling language in his preface. We shall say no more on the few pieces or letters in this volume, which, perhaps, had better not have been published."

AMUSEMENTS OF LEISURE HOURS, OR POETICAL PIECES, chiefly in the Scottish Dialect, by the late Rev. John Skinner, with Sketch of the Author's Life. [12-mo.]

Edinburgh: STUART CHEYNE. 1809.

Contains Letters from BURNS to the Author, and "Rhyming Epistle to the Poet;" also, Verses written at the desire of a lady who did not like BURNS' "Address to a Louse on a Lady's bonnet."

Rev. John Skinner, author of "Tullochgorum," of which BURNS wrote—"the best Scotch Song ever Scotland saw," born 3rd October, 1721, at Balfour, Aberdeenshire. Ordained as a presbyter of the Episcopal Church in 1742, he was appointed to the pastoral charge of the congregation at Langside, where he found a permanent habitation. Although living in comparative retirement at Linshart, his reputation as a Poet and a man of classical taste became widely known, and he was held in much estimation by his contemporaries. BURNS characterised the rhyming Epistle he received from Skinner "As the best poetical compliment he had ever received." He died, 16th June, 1807, having filled his incumbency for the long period of sixty-five years.

THE CALEDONIAN MUSICAL MUSEUM, OR COMPLETE VOCAL LIBRARY of the best Scotch Songs, Ancient and Modern. Embellished with a Portrait and Fac-simile of the Handwriting of BURNS, and containing upwards of Two Hundred Songs by that Immortal Bard. The whole Edited by his Son. [12-mo.]

London: J. DICK. 1809.

"Since the publication of "Orpheus Caledonius," in 1733, a complete collection of songs, exclusively devoted to the Scottish Muse, with the genuine music, has not been to be met with. To remove this, Mr. Robert Burns (Son of the celebrated ROBERT BURNS) has kindly undertaken (though attended with considerable labour) *to collect and correct* all the most esteemed and scarce Songs, ancient and modern; comprehending all those of Ramsay, BURNS, &c., among which will be found some *Originals*, by BURNS, not hitherto published; together with many excellent Songs, the production of young men of genius; forming a complete Vocal Library: the Purchaser having *every* song of merit extant, and not burdened by having the same song two or three times over, as he would be, if he purchased *all* the different Song-books that are published."—*Preface.*

Portrait drawn from the original of Nasmyth by Skirving, and engraved by Beugo. Fac-simile "On reading in a newspaper an account of the death of J—— M——, Esq., brother to Miss Isabella M——, a particular friend of the Author's."

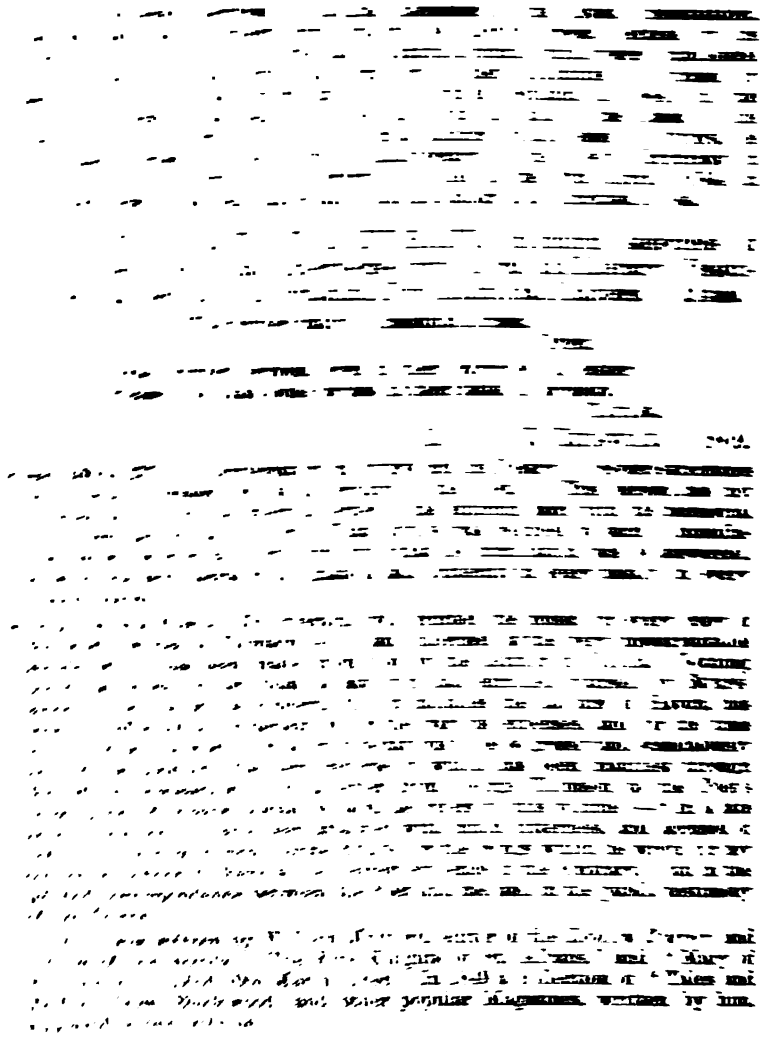
A foot note to the Song, "Of a' the airts the wind can blaw," says, "This and the following verses by Mr. Reid of Glasgow," being four double verses added to the Song as originally written by BURNS. Only two verses were written by Mr. Reid, the other two beginning, "O blaw ye westlin winds blaw saft" are the composition of John Hamilton, music seller, Edinburgh, who died in 1814.

Robert Burns, the Poet's eldest son, was born at Mauchline, 3rd September, 1786. Educated at the Grammar School, Dumfries, was two sessions at Edinburgh University, and a third session at the University of Glasgow. Entered the Stamp Office, Somerset House, London in 1804, from which he retired in 1833 on a small annuity. He then returned to Dumfries, where he spent the remaider of his days, and died 14th May, 1857. He wrote one or two Scottish Songs.

THE ECLECTIC REVIEW, January to June inclusive. Volume 5. [Octavo.]

London: LONGMAN, HURST, & Co. 1809.

May 1809. Review of Cromek's "Reliques of BURNS," by James Montgomery, Sheffield, Poet and Journalist, born at Irvine, 4th November, 1771, where his father was appointed to the charge of a small congregation of Moravian brethren. His father and mother were both of Irish descent, and he only escaped, by a few weeks, being born in the Sister Isle. The family returned to Ireland when young Montgomery was four years and a half old, and shortly after the parents removed as Missionaries to the Island of Barbadoes, while the son was sent to school at the Moravian settlement Fulneck, near Leeds, with the intention of being educated for the ministry; but such was not to be his lot, as he showed no vocation for the pulpit. He was sent for a brief service to a shopkeeper at Wath, and afterwards to a bookseller in London, but found his way to Sheffield at the age of 21, and passed the whole of his after life in the same place. In 1794 he commenced to publish "The Sheffield Iris" newspaper, in which position he honoured and dignified the Press of his country, and continued to carry it on till the year 1825, when his fellow townsmen entertained him at a public dinner. In



Edinburgh: Printed by OLIVER & Co. N. D.

I have in a great many Songs by Burns not very correctly printed.

"In presenting their Work to the discerning Criticism of Scottish Songs to the Public, they rely entirely on the merits of the Work for its success. The path they trod is by no means new to them. The uncommon success they have experienced in their former Publications of this nature, both in the English and Scottish Languages, encourages them to hope for a continuance of the patronage of the Public in the present undertaking, and has stimulated them to a very careful Selection of the Ancient and Modern Poetry of Scotland."—Advt.

THE SELECTOR OF THE CELEDONIAN MUSES, a Collection of Favourite Pieces, from the Works of Scottish Bards. [16-mo.]

Montrose: G. MURRAY. 1810.

Engraved Portrait of BURNS, published by J. Dick, Edinburgh. Poems, "The Cotter's Saturday Night," "Man was made to Mourn," "To a Mountain Daisy," "Winter," a dirge.

SONGS AND POEMS ON VARIOUS SUBJECTS, chiefly in the Scottish Dialect, composed by William Wilson, the Dumfriesshire Poet. [12-mo.]

Kelso: Printed by ALEXANDER LEADBETTER for the AUTHOR. 1810.

A Song on the death of ROBERT BURNS, the celebrated Ayrshire Poet.

In the Preface the writer says:— "In the early part of my life I served His Majesty in the 38th Regiment of Foot, and was along with an expedition to the West Indies in the year 1795. The greater part of my Poems was composed for my own amusement, during the period I was in the service, and if I merit the name of a Poet I shall think myself amply rewarded."

VIEWS IN NORTH BRITAIN, ILLUSTRATIVE OF THE WORKS OF ROBERT BURNS, accompanied with Descriptions, and a Sketch of the Poet's Life, by James Storer and John Greig. [Quarto.]

"Rear high thy bleak majestic hills,
Thy shelter'd valleys proudly spread;
And, Scotia, pour thy thousand rills
And wave thy heaths with blossoms red:
But never more shall Poet tread
Thy airy heights, thy woodland reign,
Since he, the sweetest bard, is dead,
That ever breath'd the soothing strain."

London: JOHN STOCKDALE. 1811.

A reprint of the 1805 Edition.

POEMS, by Lieut. Charles Gray, of the Royal Marines. [12-mo.]

"Some rhyme a neebor's name to lash,
Some rhyme (vain thought) for needfu' cash,
Some rhyme to court the countra clash,
An' raise a din;
For me, an AIM I never fash,
I rhyme for fun."

BURNS.

Cupar: R. TULLIS. 1811.

A Pastoral on the death of BURNS. For notice of the Author see the collected Edition of his Poems, 1841.

BABYLON AND OTHER POEMS, by the Hon. Annabella Hawke. [12-mo.]

London: WILLIAM MILLER. 1811.

"The grave of BURNS."

"Lo Scotland mourns her star of genius fled,
Where BURNS, her native bard, reclines his head;
Sunk in the grave, his toils of life are o'er,
And want assails, and genius fires no more."

BURNOMANIA: THE CELEBRITY OF ROBERT BURNS, considered in a Discourse addressed to all real Christians of every denomination, to which are added Epistles in Verse respecting Peter Pindar, BURNS, &c. [12-mo.]

"A whole family of bards,
Corruptive, illegitimate, and base;
A spurious breed of wickedness and wit,
A muse's genius with a demon's heart."

CUMBERLAND.

Edinburgh: J. OGLE. 1811.

"Can it be denied that he was clever, that his genius is justly admired? I have no wish, in the smallest degree, to deny him the least particle of what is his due. At same time, I must regret the currency and popularity of his trash. I must consider anything that endangers or injures morals, decency, and piety, as detestable, and to be detested. I must add that some of the pieces that are held up and celebrated as peculiarly excellent appear to me very exceptionable, or rather I should say, infamous. I shall only mention two—"The Holy Fair," and "Tom O' Shanter." I trust that I am not singular in saying the immoral tendency of both is such that they ought not to remain in the principal volume his critics pronounce so invaluable." But Tom O' Shanter—on this chiefly he rests his fame; of this he makes his boast; this is his master piece; celebrated by Captain Grose, &c. The ground work is tradition; fancy suggests and adds horrors; a horrible story it is, not absurd and shocking only, but, as told by the Bard, indelicate and offensive. According to custom, the ministers of religion are introduced so offensively that the omission is suggested by his friends of that part of the exhibition; but I ask why represent, with so much levity, in a tale of horror, the adultery as well as drunkenness of Tom? Why represent Satan also as lascivious? How do the ridiculous and the horrible agree?"

"This Discourse was written by the Rev. William Peebles, D.D., minister of Newton-on-Ayr, to whom the Poet has given an uncomfortable renown as "Poet Willie" in "The Kirk's Alarm," and "Peebles frae the water fit," in "The Holy Fair." A native of Aberdeenshire, he was first engaged as assistant at Dundonald, thence promoted to be first minister of the new church at Newton-on-Ayr, which he filled for the long period of forty-nine years. He died in October 1826, and was buried, at his express wish, inside the church in front of the pulpit under the table seat where the elements were wont to be placed on Communion occasions. He published a volume of Sermons in 1794, after which the title of D.D. was conferred upon him. In 1804 he published a Poem entitled "The Crisis," extending to 192 pages, and in 1810, a collection of Odes and Elegies."

THE NORTHUMBRIAN MINSTREL, a Choice Selection of Songs. [24-mo.]

Alnwick: W. DAVISON. 1811.

Woodcut Portrait of BURNS, and Vignette, by Bewick. Many of BURNS' Songs in this collection. Four double stanzas added to the Song, "Of a' the airts the wind can blaw." Two written by William Reid, bookseller, Glasgow, beginning

"Upon the banks o' flowing Clyde,"

and two, by John Hamilton, music seller, Edinburgh—

"O blaw ye westlin winds blaw saft."

The Song, "The Land o' the Leal," by Lady Nairne, and "Farewell to Ayrshire," by Richard Gall, are here printed in mistake as BURNS' Songs.

MEMOIRS OF THE LIFE, WRITINGS, AND CORRESPONDENCE of William Smellie, F.R.S., F.A.S., late printer in Edinburgh, Secretary and Superintendent of Natural History to the Society of Scottish Antiquaries, &c., by Robert Kerr, F.R.S., and F.A.S., Ed. In Two volumes. [Octavo.]

Edinburgh: JOHN ANDERSON. 1811.

2nd volume contains "Correspondence between Smellie and BURNS," "Letters of Maria Riddel, and her introduction to Smellie," "Letter from BURNS to Peter Hill, bookseller," "Sketch of Dr. Blacklock," &c.

For Sketch of Smellie see Bibliographical Notes.

AN ACCOUNT OF THE LIFE AND CHARACTER OF ROBERT BURNS, with Miscellaneous Remarks on his Writings, written for Morison's Edition of the Works of BURNS. [Octavo.]

Edinburgh: Printed for the TRUSTEES of JAMES MORISON. 1811.

A separate publication of "The Life of BURNS," by Josiah Walker, Professor of Humanity in Glasgow University.

A CRITIQUE ON THE POEMS OF ROBERT BURNS, illustrated by Engravings. [Octavo.]

Edinburgh: BELL & BRADFUTE. 1812.

Price 10/6, boards.

Portrait of BURNS, engraved by T. Clerk for Morison's Edition of BURNS. Twenty-three engravings.

"The Philosophical Critic and the man of taste are again requested to observe that no attempt is here made to instruct *them*, and that the sole object of the present publication is to enable men of less cultivated minds to instruct themselves, by the aid of engravings, illustrative of the Poetry."—*Advertisement.*

MISCELLANEOUS POEMS, SONGS, &c., partly in the Scottish Dialect, with a Copious Glossary, By Ebenezer Picken. In Two Volumes. [12-mo.]

Scriptorum chorus omnis amat nemus et fugit urbes.

Fluctibus in medüs, et tempes tatibus urbis,
Verba Lyræ motura sonum connectere digner?
HOR.

Edinburgh: JAMES SAWERS. 1813.

"The Deil's answer to his vera wordy friend, R***** B****," and "Verses on the death of ROBERT BURNS."

Ebenezer Picken, born in Paisley, 1769 or 1770. Intending to study for the Church, he attended Glasgow University, but a passion for verse making interfered with his progress, and in his eighteenth year he published a small volume of Poems. In 1791 he became teacher of a school at Falkirk, and afterwards at Carron, where he remained till 1796. He removed to Edinburgh as manager of a drapery business, to which he succeeded, but was unfortunate in carrying it on. He then became a music seller and teacher of languages, and died in 1816, leaving completed a Dictionary of Scottish Words, to the compilation of which he had devoted some years. It was afterwards published in 1818 by James Sawers, Edinburgh. Memoirs of Ebenezer Picken, Poet, and of Andrew Picken, Novelist, natives of Paisley, by Robert Brown of Underwood Park, with two Portraits, Paisley, J. & J. Cook, 1879, is one of the Paisley Burns Club publications.

THE LIFE OF THE RENFREWSHIRE BARD, ROBERT TANNAHILL, Author of "Jessie, the Flow'r o' Dumblane," "The Braes of Gleniffer," &c. [12-mo.]

"Let not ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor grandeur hear, with a disdainful smile,
The short and simple annals of the poor."

GRAY.

Paisley: J. NEILSON. 1815.

Attached to this work is an address in the appendix, delivered by the author, William M'Laren, at the Paisley Burns Club Anniversary in 1805, of which he was President. "The memory of our immortal bard, ROBERT BURNS," was the subject of his speech, which extends to eight pages.

William M'Laren was one of the founders of the Paisley Burns Club, and its first chairman, born in 1772, brought up to the trade of weaving. Possessed of literary ability, he wrote both prose and poetry with ease and fluency. In addition to his "Life of Tannahill," he published "Emma, or the Cruel Father," "Isabella, or the Robbers," and several lyrical pieces of considerable merit. He died 2nd May, 1832, aged 60.

EDINBURGH FUGITIVE PIECES, WITH LETTERS, containing a Comparative View of the modes of living, Arts, Commerce, Literature, Manners, &c., of Edinburgh at different periods, by the late William Creech, Esq., F.R.S., Edin., to which is prefixed an Account of his Life. [Octavo.]

Edinburgh: JOHN FAIRBAIRN. 1815.

Portrait of Creech, and engraving of his shop. Letter from BURNS to Creech, with the Rhyming Epistle, "Willie's Awa'."

The Poet's Edinburgh publisher, for Sketch of his Life see Bibliographical Notes.

THE NITHSDALE MINSTREL, being Original Poetry, chiefly by the Bards of Nithsdale. [12-mo.]

"Unknown to men of sordid heart,
What joys the Poet's hopes impart;
That meteor torch of mental light,
A breath can quench, or kindle bright."

HOGG.

Dumfries: Printed by C. MUNRO & Co., for PREACHER & DUNBAR. 1815.

Contains, "Verses on visiting the grave of BURNS," in January 1814. "Original Verses by BURNS." Verses delivered at the Public Dinner on occasion of laying the foundation stone of BURNS' Mausoleum. "Lines by BURNS." The Original Verses, which have not appeared in any Edition of BURNS, were said to be composed by the Poet, and written on a marble sideboard, in the hermitage belonging to the Duke of Athol, in the Wood of Aberfeldy. It is very doubtful if they were written by BURNS. Motherwell says he received them from Peter Buchan of Peterhead. The Poet reached Aberfeldy in the evening, stayed half-an-hour, and was back to Dunkeld for supper. The Poem is inserted in Editions of BURNS under the heading, "The Hermit of Aberfeldy," and begins—

"Whoe'er thou art, these lines now reading."

A LETTER TO A FRIEND OF ROBERT BURNS, occasioned by an intended republication of the Account of the Life of BURNS, by Dr. Currie, and of the Selection made by him from his Letters, by William Wordsworth. [Octavo pamphlet.]
London: LONGMAN, HURST, & Co. 1816.

The friend of ROBERT BURNS to whom this letter is addressed was the Rev. James Gray, master of the Grammar School, Dumfries. During the Poet's life a warm intimacy existed between them. He removed to the High School, Edinburgh, where he taught, with singular success, for upwards of twenty years. Disappointed in obtaining the Rectorship, he left to become Professor of Latin in Belfast Institution. He took orders in the Church of England, and went to India as a Chaplain in the East India Company's service, settled at Cutch, where he was appointed tutor to the Prince of that province —the first christian who was ever so honoured in the East. He died there 25th September, 1830. He was brother-in-law to the Ettrick Shepherd, who introduces him as the fifteenth Bard in the "Queen's Wake."

"The next was bred on Southern shore,
Beneath the mists of Lammermore;
And long by Nith and Crystal Tweed,
Had taught the Border youth to read."

The Ettrick Shepherd characterises this letter of Wordsworth's as "The most uncalled for ebullition of pompous absurdity that ever was penned. Mr. Gray being most anxious to further Gilbert Burns's Edition, requested of Wordsworth something that could appear in the Work, and lend the lustre of his name to it. The Poet complied, sat down and penned his letter, but perceiving that it was a masterpiece, that Gilbert Burns might not reap the sole benefit of such a gem, he published it by itself in a pamphlet."

William Wordsworth, Poet, born at Cockermouth, 7th April, 1770, educated at Hawkshead School, and St. John's, Cambridge. At a critical period of his life, when his prospects were anything but cheerful, and he looked forward to employment on the London Press, a friend died and left him a considerable sum of money. Other help came from friends, and the appointment of stamp distributor for his native county settled him in the Lake district for life— first in an humble cottage at Grasmere, then in 1813 at Rydal Mount, where he lived for thirty-seven years—his home becoming a pilgrim shrine for visitors from all quarters of the globe. In 1842 he resigned the office of stamp distributor in favour of his son, William, and received a pension of £300 a year for eminent literary merit. On the death of Southey in 1843, he was appointed Poet Laureate. Soon after his eightieth birthday his end came almost insensibly on the 23rd April, 1850. A plain headstone marks his grave in Grasmere Churchyard, without any inscription but his name. Within the Church a neat marble monument bears the following inscription :—

To the memory of
William Wordsworth,
a true Philosopher and Poet,
who, by the special gift and calling of
Almighty God,
whether he discoursed on man or nature,
failed not to lift up the heart
to holy things;
tired not of maintaining the cause
of the poor and simple:
and so, in perilous times, was raised up
to be a Chief Minister,
not only of the noblest poesy,
but of high and sacred truth.
This Memorial
is placed here by his friends and neighbours
in testimony of
respect, affection, and gratitude,
Anno, 1851.

THE AYRSHIRE MAGAZINE, AND WEST COUNTRY REPOSITORY, August 1815, to July 1817. Two volumes. [Octavo.]

"Whatever may be the final sentence of mankind,
We at least endeavour to deserve their kindness."
DR. JOHNSON.

Irvine: J. MENNONS & SON. 1816-17.

Two Odes written for the celebration of BURNS' birthday by the Ayrshire Society, at the Tontine, Glasgow. The first is the production of a literary gentleman whose talents for poetical composition are well-known in Ayrshire; also, Stanzas written for and recited at the late annual meeting at Greenock in commemoration of the birth of BURNS.

POETIC TRIBUTES TO THE MEMORY OF BURNS, received by the Newcastle-upon-Tyne Club, for celebrating the Anniversary of his Birthday, 1817. [16-mo.]

"Soul of the Poet! whereso'er
Reclaimed from earth thy genius plume
Her wings of immortality;
Suspend thy harp in happier sphere,
And with thine influence illume
The gladness of our jubilee.
CAMPBELL.

Newcastle: G. ANGUS.

"Rhyming Epistles to the Secretary and a' the brethren o' the Newcastle Club," initialed "A.C.," Haddington, 2nd February, 1816. "For the Burns Club," initialed "H.R.," Newcastle, January 23d, 1817. "The Vision of the Bard," initialed "T.B.," Newcastle, January 25th, 1817.

THE WANDERER IN AYRSHIRE. A Tour in search of Public spirit, by Hugh Campbell, Cosmopolite. [Octavo.]

"Terra—potens armis, atque ubere glebæ."
VIRGIL.

"Clime of the mighty unforgotten brave—
Whose land, from plain to mountain cave,
Was Freedom's home, or Glory's grave!"
LORD BYRON.

"Dignum laude virum musa vetat mori."
HORACE.

Kilmarnock: HUGH CRAWFORD. 1817.

"Coila's Bard." Page 111.

THE JOLLY BEGGARS, a Cantata, by BURNS; set to Music, with Accompaniments for the Piano-forte, Violin, Flute, and Violoncello, by Henry R. Bishop, Composer and Director of the Music to the Theatre-Royal, Covent-garden. [Folio.]

Edinburgh: GEORGE THOMSON. 1818.

The text is considerably abridged—the greater part being omitted—the Musical Composer having likely thought that it would not—in its entirety—suit ears polite.

The Glossary is given pretty full, but the reviser has not always been content with the real Glossary of BURNS, but has Englified some words.

The Cantata has been repeatedly performed at Concerts of the Glasgow Abstainers' Union, on the Anniversaries of BURNS, as also in Opera Houses and Theatres.

THE POETICAL WORKS OF JOHN KENNEDY, KILMARNOCK. [12-mo.]

"Ten censure wrong for one who writes amiss."

POPE.

"Wink hard, and say the CHIEL has done his best."

BURNS.

Ayr: Printed for D. MACARTER & Co., for the AUTHOR, and Sold by JOHN STEWART, Kilmarnock. 1818.

Contains an Address to the Burnsianian Society, Royal Ayrshire Militia, on its first meeting to celebrate the Anniversary of ROBERT BURNS, the Ayrshire Bard, in the Hammerman's Tavern, Perth.

"To BURNS's mem'ry make one bumper flow,
With all the veneration which ye owe;
And as your sentiment shall upward rise,
(Perhaps to meet your Poet in the skies),
From every voice let this loud burst be heard—
SCOTIA FOR EVER, AND HER FAV'RITE BARD."

John Kennedy was born in Kilmarnock in 1789. Bred to the loom, a strong desire to be educated for one of the learned professions, but the humble circumstances of his father was a bar to his ambition, and he had to be satisfied with a common education. In 1807 he enlisted into the Royal Ayrshire Militia, but a soldier's life was not found an agreeable change, and at the peace in 1815 he obtained his discharge. He again settled in Kilmarnock, cultivated his mind, and succeeded John Burtt as teacher of a school. He took part as one of the speakers at a meeting in Dean Park, 7th December, 1816, to petition for Parliamentary Reform. His subject was military flogging, on which he was known to have had experience in the army. He was afterwards marked by the Government as disaffected, and during the excitement in 1819, his house was searched for seditious or treasonable papers. He was taken to Ayr for examination before the Sheriff, but was set at liberty. He was a second time apprehended, and after nineteen days confinement, nothing could be proven against him. In June, 1820, he obtained the situation of teacher at Chapel Green, near Kilsyth, where he spent the happiest portion of his life, and where he wrote the greater part of "Geordie Chamlmers, or the Law in Glenbuckie," which was not published at the time of his death. While the last sheet was in his hands for correction, he died 4th October, 1833. His other writings are three volumes of Poems, "Fancy's Tour with the Genius of Cruelty," and other Poems, "Miscellaneous Poems," and the Poetical Works noted above.

FESTIVAL IN COMMEMORATION OF ROBERT BURNS, and to promote a Subscription to erect a National Monument to his Memory at Edinburgh. Held at the Freemason's Tavern in London, on Saturday, May 5th, 1819. His Royal Highness the Duke of Sussex in the chair. [Octavo pamphlet.]

London: B. M'MILLAN. 1819.

List of the Toasts and Music. "The memory of ROBERT BURNS." "Requiem and Address to the memory of BURNS," written, at the request of the Committee, by James Thomson, Esq., Private Secretary for Charities to his Royal Highness the Duke of Kent.

THE KILMARNOCK MIRROR AND LITERARY GLEANER, consisting of Essays, Moral Tales, Poetry, and a variety of Miscellaneous Pieces adapted for Instruction and Amusement. Two volumes. [12-mo.]

"Omne tulit punctum qui miscuit utile dulci,
Lectorem delectando, pariterque monendo."

HOR.

Kilmarnock: MATHIE & LOCHORE. 1819.

"On the birth of BURNS." Verses recited on the 25th January at the Anniversary of the Ayrshire Bard by the members of the Thistle Club, in Roger's Turf Inn, Kilmarnock. "Sonnet to the Muse of BURNS."

The 2nd volume, 1820, contains an original Letter of BURNS, dated Mossgiel, 4th May, 1789, to his uncle, Mr Samuel Brown, Ballochneil Miln. Relics of Tam O' Shanter. Account of meeting on the 24th April, held in the Free Mason's Tavern, London, to assist in the erection of a monument to BURNS. Sculpture to the Mausoleum, Dumfries, September 14th, by Turnerelli. Essays on eminent characters. Essay 3, ROBERT BURNS. Lines by the late William Muir, Campsie, intended to be put up in the room where BURNS was born.

LECTURES ON THE ENGLISH POETS, delivered at the Surrey Institution, by William Hazlitt. Second Edition. [Octavo.]

London: TAYLOR & HESSEY. 1819.

Lecture 7. On BURNS and the old English Ballads.

"BURNS was not like Shakespeare in the range of his genius, but there is something of the same magnanimity, directness, and unaffected character about him. He was not a sickly sentimentalist, a namby-pamby poet, a mincing metre ballad monger, any more than Shakespeare. He would as soon hear "a brazen candlestick tuned, or a dry wheel grate on the axletree." He was as much of a man, not a twentieth part as much of a poet as Shakespeare, with but little of his imaginative or inventive power. He had the same life of mind, within the narrow circle of personal feeling or domestic incidents, the pulse of his poetry flows as healthily and vigorously. He had an eye to see, a heart to feel—no more. His strength is not greater than his weakness, his virtues were greater than his vices, his virtues belonged to his genius, his vices to his situation, which did not correspond to his genius."

William Hazlitt, the great Critic and Thinker, born at Maidstone, 10th April, 1778. As a professed Critic, he had few friends and many foes. He led a lonely life, few to sustain, and none to cheer him; he had to depend upon his literary labours, to the close of his life, for a bare subsistance. His friend, Charles Lamb, says:—"In his natural and healthy state, he was one of the finest spirits breathing. His Lectures and Essays are full of valuable knowledge, chiefly on miscellaneous subjects, connected with Art, Poetry, and the Drama, and have gained a wide and merited popularity." He died suddenly in London, 18th September, 1830, in the 52nd year of his age.

SPECIMENS OF THE BRITISH POETS, with Biographical and Critical Notices, and an Essay on English Poetry. In Seven volumes. [Crown octavo.]

London: JOHN MURRAY. 1819.

Volume 7. Page 230 to 246. ROBERT BURNS, and Selections.

"The Twa Dogs," "Address to the Deil," "To a Mountain Daisy," "Tam O' Shanter," Song, "To Mary in Heaven," Song, "A Vision."

"BURNS has given an elixir to his native dialect. The Scottish "Tam O' Shanter" will be read as long as any English production of the same century. The impression of his genius is deep and universal, and viewing him merely as a Poet, there is scarcely any other regret connected with his name than that his productions, with all their merit, fall short of the talents which he possessed."

Thomas Campbell, Poet, author of "The Pleasures of Hope," and "Specimens of the British Poets," born in Glasgow, July 27th, 1777. Educated at the University, where he distinguished himself for his Greek translations, supported himself by private tuition, intending to enter the Church, or follow a professional career at the Scottish Bar, but he gave up both for private teaching and a literary life. In 1799 appeared his "Pleasures of Hope," which went through four editions in twelve months, and made him famous as a Poet. In 1802 he composed "Lochiel's Warning," and "Hohenlinden," the latter one of the grandest battle pieces in miniature ever written. On the following year he took up his residence in London, devoting himself to literature as a profession, and for ten years edited "The New Monthly Magazine." Some of his Songs have become national. "Ye Mariners of England," and "The Battle of the Baltic," gained for the Poet a government pension. His second great peom, "Gertrude of Wyoming," was published in 1809. He also wrote "The Life of Mrs. Siddons," and a "Life of Petrarch." In 1827 he was elected Lord Rector of the University of Glasgow, his native city. In the Summer of 1843 he fixed his residence at Boulogne in consequence of ill health, but his constitution was too much impaired, and he died the following year, June 15th, 1844, and was buried in Westminster Abbey, his funeral being attended by many of the leading statesmen, noblemen, and literary men of the day. A monument was afterwards erected to his memory.

BURNS' MONUMENT. Account of the Grand Masonic Procession, which took place at laying the Foundation Stone of a Monument to the memory of ROBERT BURNS, in the vicinity of Alloway Kirk, on the 25th January, 1820, being the Anniversary of the Poet's Birthday: with the Speech, Ode, Song, &c., on that occasion, and a preliminary description of the Monument and surrounding scenery. To which is added "Tam O' Shanter," a Tale. [18-mo.]

> "And wear thou this! she solemn said,
> And bound the holly round his head."
>
> COILA—*From the Vision.*

Ayr: Printed by D. MACARTER & Co. for MAXWELL DICK, Paisley. 1820.

Maxwell Dick, Paisley, publisher of this brief record of the proceedings at laying the Foundation Stone, shortly after this was printed, removed to Irvine, where he carried on a successful business as Bookseller and Publisher for many years, taking a prominent part in all BURNS' demonstrations during his lifetime. He was deputed, by the Mother Lodge, Kilwinning, to lay the Foundation Stone of a new Hall at BURNS' Cottage on the 25th January, 1847, according to the ancient rites of masonry, and took the chair at the Dinner in the large room of the Cottage, to celebrate the event. He published a beautiful fac-simile of "The Cotter's Saturday Night," from the original in possession of the Irvine Burns Club; also, a fine Engraving of the Monument on the Banks o' Doon, and an engraved Portrait of BURNS from Nasmyth's picture.

CONTEMPLATION, WITH OTHER POEMS. By Alexander Balfour. [Octavo.]

"Rude though they be, still with the chime,
Return the thoughts of early time;
And feelings roused in life's young day,
Glow in the line, and prompt the lay."

SCOTT.

Edinburgh: ARCHIBALD CONSTABLE & Co. 1820.

Elegy, "To the memory of ROBERT BURNS."

Alexander Balfour, Poet, Novelist, and Miscellaneous Writer, born February, 1767, at Guildie, in the parish of Monikie, Forfarshire. Apprenticed to a weaver, which he soon left to teach a school in his native parish. In his 26th year he became clerk in a Sail Cloth Establishment at Arbroath, and on the death of his employer was assumed a partner. Attained prosperity, but became involved with a London agency, which ended in bankruptcy. He was for a time in the Publishing House of Blackwood as a Clerk, but his health gave way, and his future career was as a man of letters. He wrote "Campbell, or the Scottish Probationer," in 3 volumes, and "The Farmers' Three Daughters." Edited "The Poetical Works of Richard Gall," and published another Novel, "The Smuggler's Cave," in 3 volumes. For many years a contributor to the *Scots Magazine* and Constable's *Edinburgh Magazine*. His last Novel is entitled "Highland Mary," in 4 volumes. He died 12th September, 1829, in his 63rd year.

A PILGRIMAGE TO THE LAND OF BURNS, containing Anecdotes of the Bard, and of the Characters he immortalized, with Numerous Pieces of Poetry, Original and Collected. [Octavo.]

We have no dearer aim than to make, leisurely, Pilgrimages through Caledonia, to sit on the Fields of her Battles; to wander on the Romantic Banks of her Rivers; and to muse by the stately Towers, or venerable Ruins, once the honoured abodes of her Heroes.—BURNS.

Deptford: Printed for the AUTHOR by W. BROWN. 1822.

Woodcut Illustrations of "The Auld Brig O' Doon," "Alloway Kirk," and "Mauchline Kirk," "The Linker's Vision in BURNS' Cottage," "Address to Alloway Kirk." Verses composed "On BURNS' Anniversary," and "Farewell to the Land of BURNS."

Special notice of Hew Ainslie (the Author) in Bibliographical Notes.

THOMSON'S COLLECTION of the Songs of BURNS, Sir Walter Scott, Bart., and other eminent Lyric Poets, Ancient and Modern, united to the Select Melodies of Scotland, and of Ireland and Wales, with Symphonies and Accompaniments for the Pianoforte, by Pleyel, Haydn, Beethoven, &c. The whole composed for and collected by George Thomson, F.A.S., Edinburgh. In Six volumes. [Quarto.]

London: Printed and Sold by PRESTON. 1822.

Portrait of BURNS, by Nasmyth, engraved by P. Thomson, with Illustrations by D. Allan and T. Stothard, R.A., consisting of 12 Engravings and 6 Vignettes in Outline. Published at 8/ each. Each volume signed G. Thomson.

"The present Work will be found to contain nearly the whole of the Scottish Melodies, together with a selection of the most popular Irish and Welch Melodies in the Editor's Folio Edition of those three Works." The Preface is dated Edinburgh, Royal Exchange, March 1822. Dissertation concerning the National Melodies of Scotland.

POEMS, CHIEFLY IN THE SCOTTISH DIALECT. By Robert Wilson. [Octavo.]

"Whence is thy learning? Hath thy toil
O'er books consum'd the midnight oil?
* * * * * * * *
The little knowledge I have gain'd
Was all from simple nature drain'd."

GAY.

Edinburgh: A. CONSTABLE & Co. 1822.

Elegy on the death of BURNS.

BLACKWOOD'S EDINBURGH MAGAZINE. No. 68. Volume 12. September 1822. [Octavo.]

Hogg's Royal Jubilee, &c. Fergusson and BURNS; or, the Poet's Reverie, continued in October No., with a Letter to Christopher North, Esq., dated London, 9th October, 1822. Initialed "C. B."

LIVES OF SCOTTISH POETS, with Portraits and Vignettes. Three volumes. [18-mo.]

"But he was of "the North Countrie,"
A Nation fam'd for song."

THE MINSTREL.

London: THOMAS BOYS. 1822.

Vignette Portrait of BURNS, by W. T. Fry. "Life of ROBERT BURNS," 1st volume, pages 157 to 198, initialed "A. S." The Appendix to the 3rd volume, page 73, contains a reference to the conduct of George Thomson to BURNS, as noted in the 1st volume, page 182; also, a Letter from Edinensis to the Editor of "The Lives of Eminent Scotsmen," dated, Argyle Square, Edinburgh, 29th December, 1821, defending Thomson from the charge of illiberality towards BURNS.

The Lives of Scottish Poets professes to be written by the Society of Ancient Scots, but there was no such Society existing. The late David Laing, LL.D., was of opinion that it was written chiefly, if not wholly, by a literary man, settled in London, of the name of Mudie, and the variety of initials to the different lives were a mere blind to mislead.

POINTS OF HUMOUR, Illustrated by the Designs of George Cruikshank. [Octavo.]

London: C. BALDWYN. 1823.

Point 5. "The Jolly Beggars; or, Love and Liberty," a Cantata, by ROBERT BURNS. Four Illustrations by Cruikshank. "Some of the Ten Points, now submitted by the public, arise out of a reprint of the admirable piece of humour, "The Jolly Beggars," a part of his Works almost unknown to the public, in consequence of the scrupulousness of the Poet's Biographer and Editor."—*Preface.*

George Cruikshank, born in London, 27th September, 1792. As an artist, a political caricaturist, an original humourist and illustrator of other men's works, in History, Poetry, and Fiction, he gained a world wide fame. He created a style for himself, and made it popular. He had no equal, and he had no rival. During the latter decade of his life he devoted his powerful genius to depicting the miseries and sorrows caused by intemperance. In addition to "The Jolly Beggars" he illustrated "Tam O' Shanter." The number and variety of his drawings are unparalled by those of any of his predecessors or contemporaries. He died at his residence in Hampstead Road, London, on the 1st February, 1878, at the venerable age of 85.

FAC-SIMILE OF BURNS' CELEBRATED POEM, entitled "The Jolly Beggars," from the Original Manuscript in the possession of Thomas Stewart, Esq., Greenock. [Quarto.]

Glasgow: JAMES LUMSDEN & SON. 1823.

"The Original Manuscript was given by the Poet himself to Mr. David Woodburn, at that time factor to Mr. Adam of Craigingillan, and by Mr. Woodburn to Mr. Robert M'Limont, merchant in Glasgow, from whom it passed into the possession of Mr. Smith of Greenock, who gave it to the present possessor. It was first printed, along with some other Poems, in a thin octavo volume, published at Glasgow in 1801, under the title of "Poems ascribed to ROBERT BURNS, the Ayrshire Bard." It was afterwards set to music by Bishop, and published by Mr. George Thomson of Edinburgh in 1818."—*Preface.*

The Original MSS. was offered for sale in Glasgow in 1853, and bought by Gilbert Burns, Esq., of Dublin, the Poet's nephew, for fifty guineas. A memorandum on the fly leaf, by Mrs. Salvero, a daughter of Mr. Stewart, residing in the Azores, gives further particulars of the history of the Manuscript.

AN ESSAY ON THE OBJECTS OF TASTE. [12-mo.]

Glasgow: CHALMERS & COLLINS. 1823.

This Essay was written by BURNS' "Fair Rachel," daughter of Mrs. Dunlop of Dunlop.

A POETICAL ADDRESS, delivered at the Anniversary Meeting of Burns Club of Newcastle-upon-Tyne, January 26th, 1824, by W. G. Thompson. [12-mo.]

"The songs He pour'd were sad and wild,
And while they would have sooth'd a child
Who soon bestows his tears,
A deeper pathos in them lay,
That would have mov'd a hermit grey
Bow'd down with holy years."

WILSON'S ISLE OF PALMS.

Newcastle-upon-Tyne. 1824.

Printed at the *Mercury* Office by W. A. Mitchell, Newcastle.

"An Edition with Bewick's Cuts. Another copy printed on yellow paper, the only one printed on yellow paper." See Bewick, Collector.

William Gill Thomson was a reporter on the staff of the *Newcastle Chronicle*, a man of great professional ability, and a local poet of some celebrity. He contributed many pieces in Prose and Verse to the Magazines, which were greatly admired. His sad end was deeply lamented by a large circle of friends. While labouring under depression of spirits, he committed suicide on the 20th October, 1844, at the early age of 48 years.

MANUSCRIPT NOTES ON BURNS, by the Rev. Mark Noble, F.S.A. Twelve closely written Pages. [Octavo.]

1824.

These Notes are bound up in an octavo volume. "Views in North Britain, illustrative of the Works of ROBERT BURNS," London, 1805, and are noted No. 476 in the Sale Catalogue of the Rev. Mark Noble's Library, sold by auction 24th December, 1827. "There is a touching simplicity and tenderness in these Notes, a deep insight and appreciation of the Poet's true character and genius, strong and warm sympathy with his life, trials, and temptations, and to crown all, a divine charity becoming the sacred character of the annotator."

The Rev. Mark Noble was Rector of Barming in Kent, to which living he was appointed by George III. in 1784. An Antiquarian and Historical writer of much repute, among other works may be noted his "Memoirs of the House of Cromwell," "A Genealogical History of the present Royal Families of Europe," "A Historical Genealogy of the Royal House of Stuart," "Memoirs of the House of Medici," "Lives of the English Regicides," &c. His "Notes on BURNS" were written only three years before his death, which took place on the 26th May, 1827, having been Rector of Barming forty-three years. The "Notes on BURNS" have never been published in any of his Works, and were printed, for the first time, in the *Ardrossan and Saltcoats Herald*, on Saturday, 20th January, 1877, as a posthumous tribute to the memory of BURNS in anticipation of the Glasgow demonstration at the unveiling of the Poet's statue on the Thursday following.

THE HIGHLAND PLAID, to which are added "The Way Worn Traveller," "Lament for BURNS," "Logan Braes," "From Night till Morn," "Dame Durden." [18-mo.]

Stirling: Printed by W. MACNIE. 1825.

One of the Stirling Chap Books, "Lament for BURNS."

"His memory dear will still us cheer,
I'll sing the praise o' BURNS;
Ilk laddie here and lassie dear,
Must mingle wi' the worms:
Uncertain man's life but a span,
How often times we've seen
The fairest flower in Nature's bower,
Pull'd in the bud when green."

A POETICAL ADDRESS, delivered at the Anniversary Meeting of the Burns Club of Newcastle-upon-Tyne, January 31st, 1825, by W. G. Thomson. [12-mo.]

"Fret not thyself, thou glittering child of pride,
That a poor villager inspires my strain;
With thee let pageantry and power abide,
The gentle muses haunt the sylvan reign:
Where through wild groves at eve the lonely swain,
Enraptured, roams to gaze on Nature's charms;
They hate the sensual, and scorn the vain,
The parasite their influence never warms,
Nor him whose sordid soul the love of gold adorns."

BEATTIE.

Newcastle-on-Tyne: Printed by T. & J. HODGSON. 1825.

THE DUMFRIES MONTHLY MAGAZINE, AND LITERARY COMPENDIUM. Three volumes. [Octavo.]

Dumfries: J. M'DIARMID & Co. 1825.

Volume 1. Affecting circumstance connected with the history of the family of BURNS. The death at sea of a daughter of James Glencairn Burns, the youngest son of the Poet. "Verses written for the Anniversary of BURNS," initialed "M," Dumfries.

Volume 2. Literary Notes, No 2. Anecdote of BURNS at Tynron-kirk.

Volume 3. Biographical Notice of the death of Provost Staig, banker, a friend of BURNS, to whose daughter he dedicated the Song, "Young Jessie."

The *Dumfries Monthly Magazine* was discontinued at the conclusion of the 3rd Volume, in consequence of Mr. William Bennet, who had the principal charge of it, being appointed to another and better situation.

LETTER TO THE REV. THOMAS BROWN, Dalkeith, occasioned by some remarks on the Life and Writings of ROBERT BURNS, appended to his late publication on Family Devotion. [24-mo.]

"Ne Sutor ultra crepidam." HORACE.
"Let not the Sutor go beyond his last."

"Nay, what are Priests? these seeming godly wise men;
What are they, pray? but Spiritual Excisemen."
BURNS.

Perth: CRERAR & SON. 1825.

TAM O' SHANTER, a Tale, by ROBERT BURNS. [18-mo.]

"Of Brownyis and of Bogilis full is this Book."
GAWIN DOUGLAS.

Paisley: G. CALDWELL, JUNR. 1825.

One of the Paisley Chap Books.

DOVE'S ENGLISH CLASSICS. "The Life of ROBERT BURNS," by Dr. Currie, with his Correspondence and Fragments. [24-mo.]
London: J. F. DOVE. 1826.

Frontispiece and vignette, by H. Corbould, engraved by C. Heath. Price Six Shillings

"Currie's "Life of BURNS," which is undoubtedly the best that has yet appeared, has been retained; but to his selection of the Correspondence (the whole of which is given) many Letters are added, from other sources, which contain, in addition to strong internal evidence, indubitable internal proofs of authenticity. The Letters to Clarinda, which Dr. Currie refused to give to the world, are also inserted. These effusions breathe sentiments of the most ardent affection and esteem, and contain no expressions calculated to offend the most scrupulous stickler for morality."—*Preface.*

THE COTTAGER'S SATURDAY NIGHT, a Poem, containing a very pleasing and affecting description of the piety and happiness of a Cottager and his family. [18-mo.]
Kilmarnock: H. CRAWFORD. 1826.

One of the Old Chap Books. Some curious variations in the text,
"O Scotia, my dear my native soil,"
is transformed into
"O Britain! my most dear my native soil."

POEMS AND SONGS, by Robert Hetrick, Dalmellington. [12-mo.]
Ayr: Printed for the AUTHOR. 1826.

Elegy on the death of BURNS.

POEMS AND SONGS, by George W. Gillespie. [12-mo.]

"By wood deck'd Almond's silvery stream,
Oftimes I've pass'd the happy day;
There lost in Fancy's witching dream,
I learn'd to con the Doric lay."

Edinburgh: JOHN ANDERSON. 1827.

Poem, "On reading BURNS' Poems."

THE PICTURE OF SCOTLAND, by Robert Chambers, Author of "The Traditions of Edinburgh." Two volumes. [Octavo.]

Edinburgh: WILLIAM TAIT. 1827.

Price Twenty-One Shillings. The first volume contains, "Dumfries, the grave of BURNS;" "Ellisland," "Brownhill Inn;" "Ayrshire, the Land of BURNS;" "Tam O' Shanter;" "BURNS' Cottage," "The Monument;" "Mauchline Kirk;" "The scene of the Holy Fair," and "Jolly Beggars," "Irvine, and the Poet's residence there."

"Stranger! you are now approaching that beloved land, that small, but hallowed district, where the Poet of the people of Scotland first saw the light; a man who, with many mortal faults possessed in a degree, which almost redeems them all, the immortal energies of genius, and whose name, so long as Scotland endures, will be cherished with rapturous endearment by every true Scotsman. You are approaching the birthplace, or, as another writer has finely entitled it, 'The Land of BURNS.'" See Note on Robert Chambers's edition of BURNS. A 2nd Edition of this Work appeared in 1828.

TRIBUTES TO SCOTTISH GENIUS, containing the Life of the Rev. William Gillespie, late Minister of Kells; and other Tributes to Departed Genius, by G. Barbour. Second Edition. [12-mo.]

"Perhaps in this neglected spot is laid
Some breast once pregnant with celestial fire;
Hands that the rod of *Science* might have swayed,
Or waked to extasy the living lyre."

GRAY.

Dumfries: Printed by N. M'L. BRUCE. 1827.

The Anniversaries of BURNS.

"It cannot be the quantity of *sheep-heads* and of *haggises* that may be eaten, nor the quantity or quality of the punch-bowls that may be emptied, nor even the dashes and flourishes about foreigners, which really can constitute an anniversarist of BURNS. The man who has the sense and the sensibility to seek out and to succour every sterling child of Scottish genius—albeit that genius should be bred under a hawthorn, or by the bank of a wild mountain stream;—that man alone can constitute himself a genuine anniversarist of the 'Plowman Bard.'"

LIFE OF ROBERT BURNS, by J. G. Lockhart, L.L.B. [18-mo.]

"Of him who walked in glory and in joy,
Behind his plough upon the mountain side."

WORDSWORTH.

Edinburgh: CONSTABLE & Co. 1828.

Vignette full length Portrait of BURNS, by A. Nasmyth, engraved by W. Miller. Volume 23rd of Constable's Miscellany of Original and Selected Publications in the various departments of Literature, Science, and the Arts.

"The humble purpose of the following Essay was, therefore, no more than to compress, within the limits of a single small volume, the substance of materials already open to all the world, and sufficient, in every point of view, for those who have leisure to collect, and candour to weigh them."—*Prefatory Notice.*

John Gibson Lockhart, son-in-law, and Biographer of Sir Walter Scott, born in the Manse of Cambusnethan, 12th June, 1794, his father, Rev. John Lockhart, D.D., his mother, Elizabeth Gibson, daughter of the Rev. John Gibson, St. Cuthbert's, Edinburgh. In 1796 his father was translated to the College Church, Glasgow, and young Lockhart received his education at the University there, and gained an exhibition to Baliol College, Oxford, where he became distinguished for his classical attainments. His desire was to follow the profession of the law at the Scottish Bar, and he passed as advocate in

1816; but lacking fluency of utterance, he resolved to follow a literary life, and in association with Professor Wilson, became one of the original contributors to *Blackwood's Magazine* in 1817. A few years after he wrote a series of novels, "Valerius," "Reginald Dalton," "Matthew Wald," and "Adam Blair." In 1825 he was appointed Editor of *The Quarterly Review*, in succession to William Gifford, and removed to London. His "Life of Sir Walter Scott," is one of the most interesting Biographical Works in the language. He continued his editorial duties on the *Quarterly* till 1853, when his health failed, and a succession of family trials and bereavements preyed heavily upon him. He sought change of climate in Italy, but it brought no improvement. He was taken to Abbotsford to be tended by his daughter, and died there 25th November, 1854, in his 61st year. His remains were interred in Dryburgh Abbey, near his illustrious father-in-law.

LIFE OF ROBERT BURNS, by J. G. Lockhart, L.L.B. [Octavo.]

"Of him who walked in glory and in joy,
Behind his plough upon the mountain side."

WORDSWORTH.

Edinburgh: CONSTABLE & Co. 1828.

Vignette full length Portrait of BURNS, by A. Nasmyth, engraved by W. Miller. Library Edition of the Life in Constable's Miscellany.

MOUNTAIN DEW; OR, THE SPIRIT OF THE SCOTTISH AUTHORS, consisting of Traditional Tales, Interesting Extracts, Anecdotes, Poems, and Songs, characteristic of Scottish Manners, Customs, and Superstitions, selected from the best Authors, with a variety of Original Pieces, and Notes, Biographical and Illustrative, by P. Mackinnell, one of the Masters of the Academy, Hope Street, Liverpool. [24-mo.]

London: SIMPKIN & MARSHALL. 1828.

Contains, "The Stock and the Horn," described in a letter from BURNS to George Thomson. Biographical Sketch of ROBERT BURNS from "Spirit and Manners of the Age." Poems, "The Cotter's Saturday Night," "Tam O' Shanter."

THE EDINBURGH REVIEW, OR CRITICAL JOURNAL, for September. December 1828. To be continued quarterly. Volume 48. [Octavo.]

"Judex Damnatur cum nocens absolvitur."

PUBLIUS SYRUS.

London: LONGMAN, REES, & Co. 1828.

No. 96, December, 1828. Article 1. "Review of the Life of ROBERT BURNS," by J. G. Lockhart, L.L.B.

"All that remains of BURNS, the Writings he has left, seem to us, as we hinted above, no more than a poor mutilated fraction of what was in him; brief, broken glimpses of a genius that could never show itself complete; that wanted all things for completeness—culture, leisure, true effort, nay, even length of life. His Poems are, with scarcely any exception, mere occasional effusions, poured forth with little premeditation, expressing, by such means as offered, the passion, opinion, or humour of the hour. Never in one instance was it permitted him to grapple with any subject with the full collection of his strength, to fuse and mould it with the concentrated fire of his genius."

This grand Essay on BURNS, which placed the Poet on a higher pedestal, and gave the key-note to a truer estimate of his genius as the High Chief of Scottish Song, was written by Thomas Carlyle, and is re-printed among his

collected edition of Miscellaneous Essays. This distinguished Essayist, Biographer, Critic, Historian and Philosopher, was born at Ecclefechan, Dumfriesshire, on the 4th December, 1795, and educated at Edinburgh University, where he remained for seven years. Intended for the ministry, he was for two years teacher of mathematics in a school in Fifeshire, but determined to devote his life to literature. In 1823 he began his career by contributing to the *Edinburgh Encyclopædia Britannica*, and *Edinburgh Review*. He removed to London in 1834, where his great works were published, "The French Revolution," "Life of John Sterling," "Cromwell's Letters and Speeches," "Life of Frederick the Great," and others. Elected Lord Rector of Edinburgh University, 11th November, 1865. On his eightieth birthday in 1875, a gold medal was struck in his honour, and presented to him, with an address signed by men and women eminent in Letters, Science, and Art. The veteran sage and seer departed this life 5th February, 1881, and was buried at Ecclefechan, the home of his early days. One of the very foremost thinkers and writers of this century, who has inspired the secret of innumerable lives which can never be estimated, lighting them up with a new and fruitful, though undogmatic faith.

BLACKWOOD'S EDINBURGH MAGAZINE. Volume 23, January, June, 1828. [Octavo.]
Edinburgh: WILLIAM BLACKWOOD. 1828.

No. 139, May, 1828, "Review of the Life of ROBERT BURNS," by J. G. Lockhart, L.L.B.

"Among the men of power who have written worthily of our great national Poet, Mr. Lockhart himself will now be numbered, and his "Life of BURNS" will occupy a high place in our Biographical Literature. The volume now before us is written, we were about to say with great skill, but we must use a better word—with perfect understanding and feeling of BURNS's genius and character. The narrative binds together, closely and naturally, all the chief incidents of his life, giving to each its appropriate place and prominence. The critical remarks on the several kinds of Poetry are distinguished by the finest tact. The summing up of his genius is eloquent and characteristic, and his picture of the man himself, true to the life, in all its lights and shadows."

This Review, by Professor John Wilson, was the germ of the "Essay on the genius of BURNS," written twelve years after, for Blackie's "Land of BURNS." Part of the introduction is word for word reprinted. John Wilson was born at Paisley, 18th May, 1785, educated at Glasgow and Magdalen College, Oxford, and called to the Scottish Bar in 1815. He became a principal contributor to *Blackwood's Magazine* when it first started, and was for many years, if not editor, its most popular contributor, under his *nom de plume* of Christopher North. In 1820 he received the appointment to the Chair of Moral Philosophy in Edinburgh University. It has been well said that though he wrote a great deal as poet, critic, politician, tale writer, and lecturer, he did not live to write. The man was always greater than his works. He died at 6 Gloucester Place, Edinburgh, on the 3rd April, 1854, the house in which he had long dwelt, and was buried in the Dean Cemetery.

TAM O' SHANTER; a Tale, by ROBERT BURNS, to which are added Observations on the Statues of Tam O' Shanter and Souter Johnny, now exhibiting. Lines written on seeing Mr. Thom's Sculpture of Tam O' Shanter and Souter Johnny, by W. Ainslie, M.D., from the *Morning Post*. Lines on the Statues, by William Way, dated 25th June, 1829. [Octavo pamphlet.]
London: Printed by MURRAY, Coventry Street. 1829.

"The stone from which the Statues are executed is a hard freestone, got on the estate of Auchincruive, the property of R. A. Oswald, Esq., situated on the banks of the Ayr. The colour is the natural tint of the stone."

James Thom, a self-taught sculptor, was born near Tarbolton. Apprenticed to a stone mason at Kilmarnock, with a natural taste for carving, he found better employment in Glasgow, where his merits found larger scope for development. In the autumn of 1827, being employed in the neighbourhood of Ayr, he became acquainted with David Auld, who afterwards proved his steady and judicious friend. He helped him in procuring stone from the neighbouring quarry for the statues, and raised a sum of twenty-five pounds to assist in the prosecution of the work. The figures, so full of life, ease, and character, were actually executed without model or drawing, and are wonderful efforts of unaided, untrained native talent. The group, when completed, was sent to Edinburgh for exhibition, and everywhere admired and appreciated, the sum of £700 being realized, while the fame of the sculptor became known, and the greatest interest manifested in such a self-taught genius. They were afterwards taken to London, Dublin, Birmingham, and other large towns, and the handsome sum of £6000 being finally realized, the figures ultimately found their resting place in the Burns Monument, on the "Banks o' Doon." The funds were apportioned by one of the Lords of Session, £2000 were devoted to paying off some debt and other expenses at the Monument; a like sum was awarded to Thom the Sculptor, and £2000 to Mr. Auld, who built for himself a pretty cottage on the "Banks o' Doon." Thom settled in Ayr for some time as a professional stone cutter, the statue of Wallace in the Niche of the New Tower, Ayr, being from his studio. One of his most finished works is a model of "Old Mortality." Thom ultimately went to America, and died there, 17th April, 1850, aged 51.

POEMS ON VARIOUS SUBJECTS, in which are blended the Humorous and Pathetic, by Charles Lockhart, Dundonald. Second Edition enlarged. [12-mo.]

"I am nae poet, in a sense,
But just a rhymer, like by chance,
An' hae to learning nae pretence;
Yet, what the matter?
Whene'er my muse does on me glance,
I jingle at her."

BURNS.

Irvine: E. MACQUISTAN. 1830.

"Epistle to David Sillar, Esq., Irvine, the friend of BURNS." "Tam O' Shanter and Souter Johnnie." "Stanzas composed on seeing Mr. Thom's statues of those celebrated characters, recited at the Anniversary of the Irvine Burns Club, 1830." "Nature's address to Coila's Bard, on presenting him with the Caledonian Lyre." "Song for BURNS' Anniversary."

SKETCHES FROM NATURE, by John M'Diarmid. [12-mo.]

"O how can'st thou renounce the boundless store
Of charms, which nature to her votaries yields!
The warbling woodland, the resounding shore,
The pomp of groves, and garniture of fields!"

Edinburgh: OLIVER & BOYD. 1830.

Mr Gilbert Burns; an account of his death, and sketch of his life. St. Michael's Churchyard, Dumfries, disinterment of BURNS.

John M'Diarmid, son of the Rev. Hugh M'Diarmid, Gaelic Church, Glasgow, born at Comrie, in 1790. His father dying when he was young, he was left to make his own way in the world, first as clerk in a bleachfield at Roslin,

and subsequently in the Commercial Bank, Edinburgh, where he attended classes at the University. In 1816, with his friends Charles Maclaren and William Ritchie, he originated the *Scotsman* newspaper. In the following year he became Editor of *The Dumfries and Galloway Courier*, which became, under his management, a powerful organ of the Liberal party. While devoted to journalism, he followed his literary pursuits, edited an edition of Cowper, wrote "The Scrap Book," composed a memoir of Goldsmith, originated *The Dumfries Magazine*, and published "A Picture of Dumfries," in 1832. He ultimately became proprietor of the *Courier*, which attained a celebrity rarely attained by a provincial paper. He was the trusted friend of the Poet's widow in Dumfries, and left memoranda of conversations with her relating to the Life and Writings of BURNS. His death took place at Dumfries on the 18th November, 1852, in his 63rd year. His remains were interred in St. Michael's Churchyard.

MEMOIR OF THE LIFE, WRITINGS, AND CORRESPONDENCE of James Currie, M.D., F.R.S., of Liverpool, Fellow of the Royal College of Physicians, Edinburgh, London Medical Society, &c., Edited by his son, William Wallace Currie. In Two volumes. [Octavo.]

London: LONGMAN, REES, & Co. 1831.

The Poet's Biographer, Correspondence, and circumstances, which led him to undertake writing "The Life of BURNS," and editing his Works for the benefit of the Poet's widow and family. Sketch of Dr. Currie in Bibliographical Notes.

LIFE OF ROBERT BURNS, by J. G. Lockhart, L.L.B., with an Essay on his Writings prepared for this Edition. [18-mo.]

"Of him who walked in glory and in joy,
Behind his plough upon the mountain side."

WORDSWORTH.

New York: WILLIAM STODARD. 1831.

Portrait and Engraved Titles, by Gimber.

REASONS FOR THE HOPE THAT IS IN US. A Series of Essays on the evidences of Natural and Revealed Religion, the Immortality of the Soul, and other Important Subjects, adapted to the understanding of young persons, by Robert Ainslie, W.S., Author of "A Father's gift to his Children."

Be ready always to *give* an answer to every man that asketh you a reason of the hope that is in you.—1st Peter, iii., 15.

Edinburgh: HENRY CONSTABLE. 1831.

Robert Ainslie, the friend, companion, and correspondent of BURNS, born at Berrywell, near Dunse, 13th January, 1766, died in Edinburgh, 11th April, 1838. He became, in his riper years, an excellent man of business, a grave and exemplary elder of the Old Kirk of St. Giles, and a great connoisseur and collector of wines. He throughout life evinced a steadfast admiration of his great and noble friend, the Poet, and his love and esteem will outweigh the envious sneers of many less worthy companions of BURNS.

PICTURE OF DUMFRIES AND ITS ENVIRONS, consisting of Eight Views and Vignette, engraved by John Gellatly from Drawings by A. S. Masson, with Copious, Historical, and Descriptive Notices, by John M'Diarmid, Esq., Author of "Sketches from Nature," &c. [Quarto.]

Edinburgh: JOHN GELLATLY. 1832.

Plate 6—BURNS' Mausoleum.

"There are only two lions in Dumfries, Mrs. Burns, the venerable relict of the great Poet, and the remarkable cemetery where his ashes repose—a city, it may be said, of tombs—and including, among other varied and truly elegant specimens of monumental architecture, the proud Mausoleum which Scottish gratitude has dedicated to Scottish genius."

Sketch of the Poet's Life in Dumfries, and account of his re-interment on 19th September, 1815.

A Second Edition of this Work, with Nine Views, published by John Sinclair, Dumfries, 1835.

See Biographical Note on the Author's "Sketches from Nature," 1830.

ILLUSTRATIONS OF THE POEMS OF ROBERT BURNS. A Series of Twelve Illustrations of the Poems of ROBERT BURNS, Engraved on Steel, by John Shury, from Original Paintings, by William Kidd, Esq., dedicated to the Right Honourable Lord Macdonald. [Octavo.]

London: Published for the PROPRIETORS. 1832.

Price 12/.

LIVES OF ILLUSTRIOUS AND DISTINGUISHED SCOTSMEN, from the earliest period to the present time, arranged in Alphabetical order, and forming a complete Scottish Biographical Dictionary, by Robert Chambers. Four volumes. [Octavo.]

Glasgow: BLACKIE & SON. 1832.

Life of ROBERT BURNS, by Robert Heron, corrected and illustrated with Notes. "Having been much struck with the felicity of a narrative, written by the unfortunate Robert Heron, I have been induced to prefer it to anything of my own. By this course I shall revive a very rare and interesting composition which is often quoted, but seldom seen, and present to the reader, not only an uncommonly clear view of the life and character of BURNS, but also a specimen of the animated and nervous, though somewhat turgid, style of Heron, whose literary history is scarcely less remarkable than that of the Ayrshire Bard. The reader will find the Text occasionally corrected and illustrated by Notes, as also a short Poetical Relique of BURNS, which, as yet, has never appeared in the editions of his Works."

The Poetical Relique is "Lines on the death of a favourite child," which first appeared in the *Edinburgh Magazine* for July, 1814, but rejected by all recent Editors of BURNS as of doubtful authenticity.

AYRSHIRE, containing Map of the County, Ground Plan of the Town, and various Views, together with Public Lists and Directory for Ayr and Environs, &c.

Ayr: WILLIAM M'CARTER. 1832.

Illustrations of BURNS' Mounument; engraving of Tam O' Shanter and Souter Johnny; Sketch of ROBERT BURNS; BURNS' Monument; woodcut of the Auld Brig o' Doon, and Alloway Kirk.

THE LIFE OF WILLIAM ROSCOE, by his son, Henry Roscoe. In Two volumes. [Octavo.]

London: T. CADELL. 1833.

Mr Roscoe's "Monody on the death of BURNS" was introduced by Dr. Currie in his "Life of the Poet," and was much admired by all those who, like the Author, sympathised deeply with the fate of the Ayrshire Bard. It is printed in nearly all the early editions of BURNS, and is one of the noblest tributes offered at the Poet's shrine. William Roscoe was born in Liverpool, 8th March, 1753, articled to a solicitor, and for many years practised as an attorney, then partner in a Liverpool Bank. An early taste for literary pursuits, his fine Poem of "Mount Pleasant" was written at the age of nineteen. His professional exertions enabled him to indulge a taste for art, and the formation of a valuable library. He was not, however, a mere collector. His books, prints, and other works of art were diligently employed to store his mind, or to improve his taste with the wisdom and art of former ages. The name of Roscoe is best known as the author of "The Life of Lorenzo de Medici," published in 1795. The sensation produced by it was immense. A second edition followed in a few months, and many editions were afterwards printed. In 1805 he finished his next great work, "The Life and Pontificate of Leo X.," in four quarto volumes. In public life Roscoe was a consistent and fearless champion of civil and religious liberty, the enemy of oppression, and the advocate of mitigating the severity of our penal enactments. In 1806 he was elected Member of Parliament for Liverpool, but his parliamentary career was of short duration. He preferred a life of learned leisure. Roscoe took a deep interest in the fate of BURNS and his family. Dr. Currie submitted to him the whole of the Poet's MSS. He perused them with the deepest interest, and made many suggestions with regard to their publication, which met with the entire approval of Dr. Currie. In a letter, printed in the memoir, addressed to the Rev. Mr. Edwards, Birmingham, he writes :—"It has of late been my opinion that great talents are, in the present time, often repressed for want of a very small degree of encouragement, and the death of poor BURNS, which has occurred since I wrote to you, confirms me in this opinion. I cannot express to you how sensibly I am affected by the event. I had not indeed the pleasure of his personal acquaintance, but at the time he was taken ill he was preparing for a journey to Liverpool, and had done me the honour (and it is an honour of which I shall always be proud) of sending me word that he intended to pay me a visit. His example has fixed the value of high poetical attainments in Scotland, and they amount to the place of an exciseman with a salary of £50 per annum. Such has been the munificence of the Scotch peerage and the Scotch gentry to a man who has done more honour to his country than all the throat cutters it ever bred. May they never have another opportunity of insulting genius with paltry and insidious rewards." Roscoe took an interest in the publication of Cromek's Reliques of BURNS, and wrote to Cadell & Davies consenting to arrange the materials for the Preface. Cromek also visited him to consult about what should be published. The fame of Roscoe belongs to his country, and Liverpool is proud to claim him as one of her distinguished sons. He died 30th June, 1831, and was buried in the ground behind the Unitarian Chapel, Renshaw Street. Within the Chapel a white marble bust, placed in a niche of veined marble, is erected to his memory, as Historian, Poet, Patriot, and Christian Philanthropist. This monument was erected by his fellow-worshippers, 1856.

SCENES IN SCOTLAND, with Sketches and Illustrations, Historical, Biographical, and Literary, by James Harris Brown, embellished with Fifty Engravings. [Octavo.]

Glasgow: RICHARD GRIFFIN & Co. 1833.

Dumfries and the widow of BURNS, Ayr and ROBERT BURNS, the Monument, Thom the Sculptor.

"The widow of BURNS, in her old age, still retains a portion of sparkling vivacity in her fine dark eyes, and if we mistake not, it must have been with these fine features of her countenance, as well as with her "woodnotes wild," that the Poet was specially charmed when wooing her as the youthful Jean Armour. She is now considerably *embonpoint*, and the personal attractions that fascinated the Poet are no longer visible, always excepting her fine eyes, which particular feature, however, might possibly, even in youth, be the only witching one she possessed. An original and the best portrait of BURNS, by Raeburn, is in the possession of Mrs. Burns, after having been repeatedly almost lost by careless engravers in London and Edinburgh. The original drawing of "The Cotter's Saturday Night," from which ten thousand prints have been engraved, also ornaments the parlour of Mrs. Burns."

THE WIDOW OF BURNS: her Death, Character, and Funeral. [16-mo.]

Dumfries: J. M'DIARMID. 1834.

Interesting Sale. An account of the Sale by auction of the widow's effects on the 10th and 11th April, 1834. A series of articles which appeared in the *Dumfries and Galloway Courier*, edited by John M'Diarmid.

TAM O' SHANTER, A MUSICAL FARCE. In Two Acts, as performed in the Theatre Royal, Drury Lane, by Henry R. Addison, author of "Lo Tingaro," "Jessie the Flower of Dumblane," &c. The Music composed and selected by T. Cook. Price One Shilling. [12-mo.]

London: W. KENNETH. 1834.

POEMS, by Mrs. G. G. Richardson. 2nd Series. [Crown Octavo.]

"How pure the paper looks and white!
What pity 'tis that folks *will* write."

LLOYD.

London: WILLIAM CROFTS. 1834.

"Lines for the Dumfries Commemoration of ROBERT BURNS."

Mrs. G. G. Richardson, daughter of a gentleman in a good station of Society, born at Forge, parish of Canonbie, 24th November, 1777, where she spent her childhood. Her uncle, General, afterwards Lord Harris, was Governor of Madras. While living with him there she married her cousin, Gilbert Geddes Richardson, captain of an Indiaman, who died in the prime of life, leaving her with five children. She returned to her native place, and after a visit to London, ultimately took up her residence at Dumfries in 1821, where she published her first volume of Poems in 1828, a second edition in 1834, and "Adonia," a novel, in 3 vols., besides various Essays, Tales, and fugitive pieces to the Magazines and Papers. She had an extensive correspondence with literary friends, and spent much of her time in reading and study. She wrote various Poems for the BURNS Anniversaries in Dumfries. She died suddenly at her native place, 9th October, 1853, aged 76, and was buried in the churchyard of Canonbie. Mrs. Richardson's Poem in memory of BURNS is printed, among others, in Allan Cunningham's octavo edition of BURNS.

THE LIFE OF ROBERT BURNS, by Allan Cunningham. Second Edition. [Foolscap Octavo.]

"High Chief of Scottish Song!
That could'st alternately impart
Wisdom and rapture in thy page,
And brand each vice with satire strong;
Whose lines are mottoes of the heart,
Whose truths electrify the sage."

CAMPBELL.

London: JAMES COCHRANE & Co. 1835.

Portrait engraved by W. C. Edwards.

"Six thousand copies of the Life have been disposed of, and a new edition is called for. I now give it to the world, with some of the errors in the first edition corrected, and all such new intelligence added as seemed useful and characteristic."—*Preface.*

EVENING HOURS, POEMS AND SONGS, by Robert Allan, Kilbarchan. [12-mo.]

Glasgow: DAVID ROBERTSON. 1836.

Lines written for BURNS' Anniversary.

Robert Allan, son of a flax-dresser, born at Kilbarchan, 4th November, 1774. He early showed a taste for Music and Song, and numbered among his friends Tannahill the Poet, and R. A. Smith, the musical composer. He followed the weaving trade, and many of his best songs were inspired at the loom. He contributed to *The Scottish Minstrel* a number of songs, which were set to music by R. A. Smith, the Editor; also, songs to *The Harp of Renfrewshire.* He became extreme in his political opinions, and a morbid feeling sprung up in his thoughts that his merit as a Poet had not met with sufficient encouragement. In this state of mind he resolved to settle in America, much against the wishes of his friends, and sailed for New York, but survived the passage only six days, when he died, 7th June, 1841. He wrote songs for the Paisley BURNS Club Anniversaries, which are printed in the edition of Tannahill's Poems, edited by David Semple, F.S.A., 1875.

SCOTLAND, Illustrated in a Series of Views taken expressly for this Work, by Messrs T. Allom, W. H. Bartlett, and H. M'Culloch, by William Beattie, M.D., Grad. of the Univ. of Edin. M.R.C.P., London; of the Historical Institute of France, Author of "Switzerland," "The Waldenses," "A Residence in Germany," &c. Two volumes. [Quarto.]

"Scotland one and all,
Scotch plaids, Scotch snoods, the blue hills and clear streams,
The Dee, the Don: Balgonie's Brig's bleak wall."

BYRON.

"The North Countrie,
A nation famed for Song, and Beauty's charms:
Zealous, yet modest, innocent, though free,
Patient of toil, serene amidst alarms;
Inflexible in faith, invincible in arms."

BEATTIE'S MINSTREL.

London: GEORGE VIRTUE. 1837.

Appendix to volume 1st. Ayrshire, "The Land of BURNS," with engravings of Ayr, "The Twa Brigs," "Alloway Kirk," "Banks of the Water of Ayr," "Auld Brig o' Doon;" also, Dumfries, and engraving of the Poet's Mausoleum in St. Michael's Churchyard.

William Beattie, M.D., an extensive author, an accomplished physician, and the cherished friend and patron of men of letters, was born in the parish of Dalton, Annandale, 24th February, 1793. Educated for the medical profession at Edinburgh University, where he remained for two years conducting a private practice, after obtaining his diploma, and occasionally courting the muses. He went to London in 1822, intending to go to Russia, but his wishes were overruled, and he went to study at Paris. On his return he was introduced to the Duke of Clarence, which led to his attending the family of His Royal Highness at the German Court, and travelling with the Duke on several tours. He returned to settle in London, was literary executor to Campbell the Poet, and wrote his life; was author of various illustrated works, and some medical treatises. He died 17th March, 1875.

THE LIFE OF ROBERT BURNS, with a Criticism on his Writings, by James Currie, M.D., originally published in connection with the Works of BURNS in 1800, here considerably extended by additional Particulars, many of which were never before made public. [Imperial Octavo.]

Edinburgh: WILLIAM & ROBERT CHAMBERS. 1838.

People's Edition. Price Fourteen Pence.

SPECIMENS of the Lyrical, Descriptive, and Narrative Poets of Great Britain from Chaucer to the present day, with a Preliminary Sketch of the History of early English Poetry, and Biographical and Critical Notices, by John Johnstone, Editor of "Specimens of Sacred and Serious Poetry." [24-mo.]

Edinburgh: OLIVER & BOYD. 1838.

Biographical Notice, ROBERT BURNS. Poem, "To a Mountain Daisy," "A Vision;" Songs, "Their Groves o' Sweet Myrtle," "Here's a health to ane I lo'e dear," "Bessy at her Spinning Wheel."

John Johnstone was a schoolmaster in Dunfermline, and best known as the husband of Mrs. Johnstone, the writer of "The Edinburgh Tales." After marriage they removed to Inverness, having purchased *The Courier* newspaper, which he afterwards disposed of and removed to Edinburgh, opening a printing office, where, in partnership with Mr. Blackwood, he published *The Edinburgh Weekly Chronicle*, of which he and his wife were editors. They sold *The Chronicle*, and commenced a paper called *The Schoolmaster*, conducted and almost wholly written by Mrs. Johnstone. It was afterwards named *Johnstone's Magazine*, and became incorporated with *Tait's Magazine*, Mrs. Johnstone having entire charge of the literary department. She died in Edinburgh, 26th August, 1857, and his death occurred on the 3rd November the same year.

A NIGHT ON THE BANKS OF DOON, and other Poems, by John Mitchell. [12-mo.]

"Gently scan your brother, man."

BURNS.

Paisley: JOHN NEILSON. 1838.

"A Night on the Banks of Doon," parts 1st and 2nd. Lines written for and delivered at BURNS' Anniversary, which was celebrated in the house of Mrs. Rowan, Linwood, January 25th, 1837, Mr James Reid, writer, in the chair.

John Mitchell, shoemaker and poet, born in Paisley, 1786, received a good education at Ayr Academy. His pen was prolific in Poetry. He published four volumes—in 1838, 1840, 1845, and 1852—and, with J. N. Dickie, wrote "The Philosophy of Witchcraft." He died 12th August, 1856, in the 70th year of his age.

THE POEMS AND SONGS OF ROBERT TANNAHILL. A Revised and Enlarged Edition, with Memoir of the Author, and of his friend, Robert A. Smith, by Philip A. Ramsay. [12-mo.]
Glasgow: ARCHIBALD FULLARTON & Co. 1838.

Dirge—written on reading an account of ROBERT BURNS' funeral. Ode—written for and read at the celebration of ROBERT BURNS' birthday, by the Paisley BURNS Club, 29th January, 1805. Ode—written for and performed at the celebration of ROBERT BURNS' birthday, Paisley, 29th January, 1807. Ode—recited by the President at the celebration of BURNS' birthday, by the Paisley BURNS Club, 29th January, 1810.

Robert Tannahill, Poet, born in Paisley, 3rd June, 1774, was sent to school when about six years of age, and remained till he was apprenticed, in 1786, to the weaving trade. He very soon began to write verses, and contribute rhymes to the Glasgow newspapers. On the expiration of his apprenticeship in 1791, he, with other companions, walked from Paisley to Alloway Kirk, and remained six weeks admiring the scenery of the Land of BURNS. In 1800 he removed to Bolton in Lancashire, where he worked two years, but returned, on his father's death, to his native town: the society of a few congenial friends, and an acquaintance with R. A. Smith, the musical composer, which continued uninterrupted till death, made his life agreeable for some time. The first collection of his Poems was published in 1807, and was disposed of in a few weeks. His Songs have attained a popularity second only to those of BURNS. He was the victim of a morbid sensibility of mind, which became aggravated by the weakness of his bodily frame, for his constitution was never strong, and his father, brother, and three sisters had died of consumption. Other disappointments preyed upon his mind, and his melancholy became deep and habitual, while symptoms of aberration of mind developed themselves, and the end soon came. He was found drowned on the 17th May, 1810. A Tannahill Club was established in Paisley in 1858, and the centenary of his birth was celebrated on the 3rd June, 1874, when the town made a holiday demonstration.

LIFE OF ROBERT BURNS, by J. G. Lockhart. Fourth Edition. [12-mo.]

"Of him who walked in glory and in joy,
Behind his plough upon the mountain side."

WORDSWORTH.

London: JOHN MURRAY. 1838.

Portrait of BURNS, engraved by E. Finden. A reprint of previous editions.

FAC-SIMILE OF BURNS' CELEBRATED POEM, entitled "The Jolly Beggars," from the Original Manuscript. [Quarto.]
Glasgow: JAMES LUMSDEN & SON. 1838.

Engraved frontispiece, "The Jolly Beggars," from the original in the possession of James Lumsden, Esq. A reprint of the 1823 edition with Critical Preface.

"It is with diffidence that we dissent from one word of Scott's admirable Critique on this Poem; but we cannot agree with him that the heroes and heroines are from "the very lowest department of low life." Such an expression is only applicable where crime and suffering have unnerved the mind. With one exception, BURNS' characters, criminal, perverted though they may be, possess untamed, unbroken energy. Like honest Cassio, they have "souls to be saved." Out of doors they may be beggars; in Poosie Nansie's they have a keen appetite for "creature comforts," relish a good song, and are overflowing with contagious happiness; they have strong common sense, just enough of sarcasm to lend a piquancy to their remarks, and unbounded joviality; they are "Kings of good fellows." May we never fall into worse company."—*Preface, Glasgow, December 1837*, initialed "W. W."

[William Weir, editor of *The Glasgow Argus*, and afterwards chief editor of *The Daily News*, London, where he died, September, 1858.]

POEMS AND SONGS, by the late Richard Gall, with a Memoir of the Author. [12-mo.]

"I saw him faint! I saw him sink to rest!
Like one ordain'd to swell the vulgar throng;
As though the virtues had not warm'd his breast,
As though the Muse had not inspir'd his tongue."

SHENSTONE.

Edinburgh: OLIVER & BOYD. 1839.

"Epistle addressed to ROBERT BURNS." Verses written on visiting the house in which the celebrated ROBERT BURNS was born, and the surrounding scenery, in autumn 1799. "On the death of BURNS," addressed to a friend. "Farewell to Ayrshire."

Richard Gall, born in December, 1776, at Linkhouse, near Dunbar, educated at Haddington, served an apprenticeship as printer to David Ramsay, proprietor of the *Edinburgh Evening Courant*, where he had a favourable opportunity of indulging his early taste for literature, and his ambition for literary fame. He succeeded to the position of travelling clerk for Mr. Ramsay, where he continued for the few remaining years of his life. With an almost idolatrous admiration for BURNS, whom he held up as his great model, he was fortunate in being introduced to his acquaintance, and was regarded with a paternal affection by the chief of the Scottish Muse. Early in the year 1801 an abscess broke out in his breast, which brought his life to a sudden termination on the 10th May, 1801, in the 25th year of his age. Many of Gall's songs were set to music, and obtained a flattering popularity. "My only Joe and Dearie" has been frequently ascribed to BURNS, and "Farewell to Ayrshire" was first inserted in Dr. Currie's edition as one of BURNS' Poems, and is to be found in many old editions. It was sent anonymously to Johnson, the publisher of *The Scots Musical Museum*, with the Bard's name prefixed to it, thinking that under the sanction of a name known to the world it would acquire some notice. It was some years before the secret was divulged by Mr. Stark in his notice of Gall in *The Biographia Scotica*.

THE SCOTS MUSICAL MUSEUM, consisting of upwards of Six Hundred Songs, with proper basses for the Pianoforte, originally published by James Johnson; and now accompanied with Copious Notes and Illustrations of the Lyric Poetry and Music of Scotland, by the late William Stenhouse, with Additional Notes and Illustrations. New Edition. In Four volumes. [Octavo.]

Edinburgh: WILLIAM BLACKWOOD & SONS. 1839.

Fac-simile of a Letter from BURNS to James Johnson, engraver, Lawnmarket, Edinburgh. "Three or four years after Mr. Johnson's death the original pewter plates and remaining copies of *The Scots Musical Museum*, including the copyright, and such of BURNS' manuscript communications as had been preserved, were exposed to sale, and became the property of the late Mr. William Blackwood, bookseller. In the view of bringing out the Work in a new and improved form, accompanied with Notes and Illustrations, and after applying to more than one gentleman supposed to be competent for the task, it was finally entrusted to Mr. Stenhouse. Having completed his series of illustrations, the printing was begun towards the close of 1820, and completed in a few months, extending in all to 512 pages. Some delay occurred in regard to a general Preface, and this, followed by the death of both Editor and Proprietor, caused the printed sheets to remain in the warehouse neglected as an imperfect work. The Notes by Mr. Stenhouse remain precisely as they were thrown off in 1820, and are accompanied with a series of additions and corrections contributed by Charles Kirkpatrick Sharpe, and the whole edited by David Laing, Signet Library, Edinburgh."

William Stenhouse, a native of Roxburghshire, born in 1773, and brought up as an accountant in Edinburgh. His chief work was published under the title of "Tables of Simple Interest, and of Commission, Brokerage, or Exchange," Edinburgh, 1806. With more than ordinary antiquarian research, and much general information, he possessed a thorough practical knowledge of music, and was personally acquainted with Stephen Clark, the musical director of *The Musical Museum*. He died in Edinburgh on the 10th November, 1827, aged 54, and was buried in St. Cuthbert's Churchyard.

Charles Kirkpatrick Sharpe, second son of Charles Sharpe of Hoddam, to whom BURNS wrote a characteristic letter was born in 1781, educated at Oxford, and intended for the Church of England, but never took orders. He was an accomplished amateur in Literature, Art, and Music. His first appearance in print was contributing to Scott's "Minstrelsy of the Scottish Border." In 1807 he published at Oxford a volume of Metrical Legends, and other Poems. He showed higher skill as an artist than as a poet, and had a great enthusiasm for antiquarian lore. His collection of antiquities was considered among the richest which any private gentleman had ever accumulated in Scotland. He also edited various Works for the Bannatyne Club. His death occurred on the 18th March, 1851, aged 70 years.

For notice of David Laing see the 1853 edition *Scots Musical Museum*.

THE AYRSHIRE INSPIRER. (Ten Numbers.) [18-mo.]
Kilmarnock: JAMES M'KIE. 1839.

Remarks on the character of ROBERT BURNS—BURNS and Byron compared as Poets.

[The first venture of the Publisher on his commencing business in March, 1839.]

FAC-SIMILE OF BURNS' CELEBRATED POEM OF THE COTTER'S SATURDAY NIGHT, from the Original Manuscript, the property of the Irvine BURNS Club. [Folio.]
Irvine: MAXWELL DICK. 1840.

This Original Manuscript is the one from which the Kilmarnock Edition was printed, and has on the margin the foreman compositor's instructions for printing. The Irvine BURNS Club was founded in 1826, and in addition to "The Cotter's Saturday Night," are the fortunate possessors of the following Poems in the Poet's handwriting:—"The Twa Dogs," "Scotch Drink," "Earnest Cry and Prayer," "The Holy Fair," "Address to the Deil."

TOMAS SENNSAIR MAILE RI NAOIDH EILE LE ROIBEART BURNS, air an cuir an Gàëlig le Rob Mac-Dhughaill, agus oraran ura leis an Eadar, Theaugair.
Glascho. 1840.

Contains Gaelic translations of "Tam O' Shanter," "The Twa Dogs," "The Calf," "Lament for the Earl of Glencairn," "Bruce's Address," "Highland Mary," &c.

THE POETICAL WORKS OF THOMAS CAMPBELL, Illustrated with Thirty-Seven Woodcuts from designs by Harvey. [12-mo.]
London: EDWARD MOXON. 1840.

"Ode to the memory of BURNS." This Ode was written for and recited at a BURNS dinner in London, 25th May, 1816, to help the fund for building the Mausoleum, Dumfries, and is one of the finest tributes to the Poet's memory, as

> "High Chief of Scottish Song!
> That could'st alternately impart
> Wisdom and rapture in thy page,
> And brand each vice with satire strong;
> Whose lines are mottoes of the heart,
> Whose truths electrify the sage."

See Notice of Campbell in his specimens of the Poets, 1819.

AN INTERESTING HISTORY OF ROBERT BURNS, THE AYRSHIRE BARD. [18-mo.]
Glasgow: Printed for the BOOKSELLERS. 1840.

Woodcut Portrait of BURNS on the title page. One of the Glasgow Chap Books.

THE CONTEMPORARIES OF BURNS, and the more recent Poets of Ayrshire, with Selections from their Writings. [Octavo.]
Edinburgh: HUGH PATON. 1840.

Notices of John Lapraik, the Bard of Muirkirk; David Sillar, the early friend and correspondent of BURNS; William Simpson, Ochiltree, "Winsome Willie;" Janet Little, the "Scotch Milkmaid;" John Goldie, "Goudie, terror o' the Whigs;" Rev. Dr. Peebles of Ayr, "Peebles frae the water fit;" James Humphrey, the "Hero of the Epitaph;" John Wilson, the printer, "Wee Johnie," &c.

This Work was written for the publisher by James Paterson. Born at the Struthers farmhouse, near Kilmarnock, 18th March, 1805. Became apprentice to the printing business, afterwards bookseller on his own account, started *The Kilmarnock Chronicle*, 4th January, 1831. His life was a continued hard struggle for existence. In 1839 he became editor of *The Ayr Observer*, and remained so for seven years; wrote the principal memoirs for "Kay's Edinburgh Portraits," "A Life of Fillans the Sculptor," "Life and Poems of Dunbar," "History of Ayrshire," "Wallace and his times," "Autobiographical Reminiscences," and a variety of other Works. He died 26th May, 1876, aged 71 years.

THE LAND OF BURNS, a series of Landscapes and Portraits, illustrative of the Life and Writings of the Scottish Poet. The Landscapes from Paintings made expressly for the Work, by D. O. Hill, Esq., F.S.A. The Literary Department by Professor Wilson of the University of Edinburgh, and Robert Chambers, Esq., author of "The Scottish Biographical Dictionary," "Picture of Scotland," &c. Two volumes. [Quarto.]
Glasgow: BLACKIE & SON. 1840.

"The land of BURNS comprises all the localities identified with the Life and Writings of the Scottish Poet, including the richest scenery and the most picturesque features of his country. Portraits of the Poet, and of individuals connected with him by personal intimacy, or by association with his muse, have been copied, by permission, from authentic and valuable originals existing in the galleries of the Scottish nobility and gentry."—*Preface.*

Essay on the genius and character of BURNS, by Professor Wilson. For Biographical Notice of Wilson, see *Blackwood's Magazine*, 1828.

David Octavius, Hill, R.S.A., born at Perth in 1802. His father was a bookseller, who, on account of his son's taste for art, sent him to Edinburgh, where he became a pupil of Mr. Andrew Wilson, and in 1823 exhibited three pictures of Scottish scenery. As a landscape painter, he held high rank in Scotland, and found many admirers in England, and his works may be classed among the best of either country. In 1830 he was appointed Secretary of the New Royal Scottish Academy of Painting, and was the first to devise the constitution of the Association for the promotion of the Fine Arts in Scotland. His wife, a sister of Sir Joseph Noel Paton, is distinguished in the highest branch of Art Sculpture. Mr. Hill was, in 1850, appointed one of the Commissioners of the Board of manufacturers in Scotland, a body which has under its direction the Government School of Art, and the National Gallery of Scotland. He painted sixty pictures for "The Land of BURNS," which were exhibited in Edinburgh in 1841. His death took place on the 17th May, 1870.

LAYS AND LYRICS, by Charles Gray, Captain, Royal Marines, F.A.S.E. [12-mo.]

Edinburgh: JOHN MENZIES. 1841.

"Address to the shade of BURNS," written for the third Anniversary of the Irvine BURNS Club, 1829. "A Stramash among the Stars," written for the fourth Anniversary of the Irvine BURNS Club, 1830. "Sketches of Scottish Poets, BURNS." A note at page 259 gives a brief sketch of the Rev. James Gray, master of the Grammar School, Dumfries, the friend of BURNS.

Charles Gray, born at Anstruther, 10th March, 1782, was schoolfellow of Dr. Chalmers, and Tennant, the author of "Anster Fair." In 1805 he obtained a commission in the Woolwich division of Royal Marines, and after 36 years active service, retired in 1841, on a captain's full pay. In 1811 he published his first collection of "Poems and Songs," and a second edition in 1814. He contributed to *The Glasgow Citizen* "Cursory Remarks on Scottish Song." Many of his Songs have gained deserved popularity. His death took place on the 13th April, 1851, after a period of declining health.

THE STORM, AND OTHER POEMS, by Francis Bennoch. [12-mo.]

"Though no bold flight to thee belong,
And though thy lays, with conscious fear,
Shrink from judgment's eye severe;
Yet much I thank thee, spirit of my song,
For, lovely muse! thy sweet employ
Exalts my soul, refines my breast,
Gives each pure pleasure keener zest,
And softens into pensive joy."

COLERIDGE.

London: WILLIAM SMITH. 1841.

"To the memory of BURNS," read at a meeting held in commemoration of the Poet's birth. "Coila," to the same, also read at a meeting held in commemoration of the Poet's birth.

Francis Bennoch, born 25th June, 1812, at Drumcrool, Dumfriesshire, went to London at 16 years of age, entered a house of business in the city, and in 1837 started on his own account. His first poetic effort made its appearance in *The Dumfries Courier*, edited by John M'Diarmid. He has been a generous friend to many struggling for fame, helping poor Haydon the painter, and befriending Miss Mitford.

THE DUBLIN UNIVERSITY MAGAZINE, a Literary and Political Journal. Volume 18, July to December, 1841. [Octavo.]

Dublin: WILLIAM CURRY, JUN., & Co. 1841.

No. 107, November, 1841. "The Land of BURNS," a Review of Blackie's Edition, the literary department by Professor Wilson and Robert Chambers.

"Two volumes of exceeding beauty, rich with engravings of Portraits and of Landscapes. It is scarcely possible to praise too highly the execution of the ornamental part of this book, which illustrates BURNS' poetry in the very best manner, by accurate representations of the scenery by which it was in a great degree inspired; but to us the interest of Mr. Chambers's narrative is greater than anything else connected with the book." The article is initialed "A."

CATALOGUE OF THE BURNS GALLERY, a Series of Paintings, illustrative of the Writings of the Scottish Poet, by D. O. Hill, R.S.A., with Portraits of the Poet, his friends, and Subjects of his Muse, from Authentic Originals, now exhibiting at Mr. Alexander Hill's Gallery, 67 Princes Street, Edinburgh. Open from 10 o'clock a.m., till 8 p.m. Admittance Sixpence. [Octavo Pamphlet.]

1841.

The Pictures were painted expressly to illustrate "The Land of BURNS," published by Blackie and Son, Glasgow. Two volumes quarto, 1840.

THE GLASGOW AND AYR AND GLASGOW AND GREENOCK RAILWAY COMPANION, containing a description of the Railroads, with Notices of the Towns, Villages, Antiquities, Noblemen and Gentlemen's Seats in their vicinity, of the memorable events that have taken place in, and the celebrated Characters who have been conneeted with the Districts which they intersect, by John Warden. [18-mo.]

Glasgow: JOHN MORRISON. 1841.

Sketches of BURNS at Irvine and Ayr. Highland Mary at Ardrossan and Greenock.

GUIDE TO THE GLASGOW AND AYRSHIRE RAILWAY, with Descriptions of the Glasgow and Edinburgh, and Glasgow and Greenock Railways, to Ayr and its Environs, and to the Land of BURNS, respectfully dedicated, by permission, to the Chairman and Directors of the Glasgow and Ayrshire Railway. [12-mo.]

Ayr: M'CORMICK & GEMMELL. 1841.

Fac-simile of the Ballad, "Lord Gregory," in the Poet's handwriting with copy of the Seal engraved at Edinburgh in 1793. Engravings of the BURNS Monument and Alloway Kirk; description of the route to and from the Monument. Published at *The Ayr Advertiser* Office, Price 2/6.

TAM O' SHANTER, Fifteen Unique Illustrations, by R. C. Lucas, Sculptor. Dedicated to the Right Hon. The Lord Elcho. [Large Oblong Folio.]

1841.

"Tam O' Shanter and Souter Johnny," "At the Inn," "The Ride," "Alloway Kirk," "The Witches' Dance," &c., closing with "Maggie crossing the key stane o' the Brig."

ON HEROES, HERO WORSHIP, and the Heroic in History, Six Lectures, reported with Emendations and Additions, by Thomas Carlyle. Second Edition. [Octavo.]

London: CHAPMAN & HALL. 1842.

Lecture 5, Tuesday, 19th May, 1840.

The Hero as Man of Letters—Johnson, Rousseau, BURNS.

"The Life of BURNS is what we may call a great tragic sincerity, a sort of savage sincerity—not cruel, far from that; but wild, wrestling naked with the truth of things. In that sense, there is something of the savage in all great men."

For Biographical Note on Carlyle, see Edinburgh Review of BURNS, 1828.

THE BARD AND MINOR POEMS, by John Walker Ord, author of "England," a Poem, &c., collected and edited by John Lodge. Second Edition. [12-mo.]
London: SIMPKIN, MARSHALL, & Co. 1842.

"BURNS." These lines were inspired on hearing the splendid recitation of "Scots wha ha'e wi' Wallace bled," by G. W. Sutton, Esq., of Elton Hall, near Stockton-on-Tees.

POEMS, LEGENDARY, LYRICAL AND DESCRIPTIVE, now first collected, by David Vedder. Corresponding member of the Society of Scottish Antiquaries. [12-mo.]
Edinburgh: PRINTING and PUBLISHING Co. 1842.

"To BURNS." "Lines for the Anniversary of BURNS." "Song for the Anniversary of BURNS." *Air*—Dainty Davie.

David Vedder, Poet, born in the parish of Burness, Orkney, in 1790. Left an orphan at twelve years of age, he was sent to sea, and became captain of a Greenland ship at the age of twenty-two. In 1815 he entered the revenue service as first officer of an armed cruiser, and ultimately became tide surveyor at Kirkcaldy, Dundee, and Leith. In 1852 he was placed on the retired list and lived in Edinburgh. He wrote verses from boyhood which appeared in the Northern papers. "The Covenanters' Communion" and other Poems were published in 1826; and "Orcadian Sketches," in 1832. He was a frequent contributor to the Magazines, and wrote Songs for "Whistle Binkie," "The Book of Scottish Song," and other collections. He also composed "Lines on seeing Stewart Watson's picture of the inauguration of ROBERT BURNS as Poet laureate of the Canongate Kilwinning Lodge, Edinburgh." He died at Newington, Edinburgh, 11th February, 1854.

THE HIGHLAND NOTE BOOK; OR, SKETCHES AND ANECDOTES, by R. Carruthers. [12-mo.]
Edinburgh: ADAM AND CHARLES BLACK. 1843.

"A ramble among the scenery of BURNS," and original Song by the Poet's eldest son, on the accession of Queen Victoria, entitled, "The gathering of Scotland."

Robert Carruthers, LL.D., born at Dumfries, 5th November, 1799, served an apprenticeship as bookseller before he entered on his profession as journalist, and for a short time held the position as master of the National School, Huntingdon, where he compiled from the local records a "History of Huntingdon," published in 1826. In 1828 he went to Inverness as editor of the *Courier*, and for half-a-century continued his active and useful labour to Scottish Journalism and the Literature of his time. The *Courier* became his own property in 1831, and its fame was widely spread from the reputation of its London correspondence. The personal friendship of the proprietor with distinguished men did much to enhance the literary weight of the journal, and its columns were frequently enriched by contributions from Lord Neaves and others, while many literary aspirants were kindly helped in their first thirst for public favour. Hugh Miller was indebted to the *Inverness Courier* and its acute Editor, for a helping hand to become a great power through the press; while the review of New Books in the *Courier* obtained an authority from the weight of their author's position and experience. Of Mr. Carruthers' literary works, the chief is his edition of Pope in 1858. In the Cyclopædia of English Literature, published by W. & R. Chambers, he took a prominent part, and has a special claim for notice as the Biographer of BURNS in that work. He was honoured in November, 1871, with a public testimonial in the presentation of a Portrait and bust of himself, and the University of Edinburgh, the same year, conferred upon him the degree of LL.D. He was on terms of intimate intercourse and friendship with many of the most eminent literary men, not only in Scotland, but in other parts of the Kingdom. He died at Inverness, 26th May, 1878.

SELECT SERMONS, by the late Rev. James Mackinlay, D.D., minister of the first charge of the Low Church, parish of Kilmarnock, with a memoir by his Son, and published under his superintendence. [12-mo.]

Kilmarnock: JOHN DAVIE. 1843.

Portrait by Tannock, engraved by J. Scott.

Rev. James Mackinlay, D.D., the hero of "The Ordination," born at Gateside, in the parish of Douglas, Lanarkshire, 22nd December, 1756. Educated at the parish school, and Glasgow College, tutor in the family of Sir William Cunningham, Auchenskeith, for seven years, till he was ordained minister of Kilmarnock. Licensed by the Presbytery of Ayr on 3rd July, 1782, and preached his first sermon at Riccarton. In 1785 he was presented to the second charge of Kilmarnock by the Earl of Glencairn, in compliance with the earnest request of Sir William Cunningham, but the ordination did not take place till the 6th April, 1786. He was translated to the first charge, 1st December, 1808, by the Duke of Portland, and filled the pulpit of the Low Church more than half a century. In 1810 he received the degree of D.D. from Marischal College, Aberdeen. He died 10th February, 1841, and lies buried in the Low Churchyard.

DESCRIPTIVE ACCOUNT of the Exhibition of Statuary, National Monument, Calton Hill, by Robert Forrest, Sculptor. [18-mo.]

Edinburgh: PRINTING AND PUBLISHING CO. 1843.

Engraved Frontispiece of the Edinburgh BURNS Monument.

Notices of the Statues of "BURNS," "Wee Davock," and "Tam O' Shanter."

Robert Forrest, a native of Carluke, Lanarkshire, was born in 1789, and bred as a stone mason. He had an early taste for statuary, and constructed a small studio in a sequestered and romantic spot on the banks of the Clyde. Thence he removed to a quarry near Orchard, a few miles below Lanark. The first public work which he undertook was a statue of Sir William Wallace for the town of Lanark. In 1823 he cut a statue of Sir John Moore for Douglas Park, Hamilton. His next employment was the colossal figure of Lord Melville on the top of the Column in Edinburgh, followed by John Knox in the Glasgow Necropolis. When not engaged on public works he indulged his fancy by cutting comic statues, such as "Tam O' Shanter and Souter Johnny," &c. These were all exposed in the open quarry at Lanark, and were well known and visited by tourists. The idea of forming an exhibition originated from the success of Mr. Thom, the Ayrshire sculptor, who took the field with his own statues of "Tam O' Shanter and Souter Johnny," which he cut after having examined those of Mr. Forrest in the quarry. He next attempted equestrian groups, which formed the leading subjects of his exhibition on the Calton Hill, which was visited by the most distinguished lovers of Art in Edinburgh, as well as honoured with the patronage of the nobility and gentry. His death took place on the 29th December, 1852, aged 63 years.

THE LYRE, Published daily, and Sold Wholesale and Retail, by R. W. Hume, bookseller, Leith. Octavo Illustrated Sheet of Songs with Music. No. 27, "Portrait of BURNS;" No. 28, "Auld Lang Syne;" No. 66, illustration of BURNS' "Auld Farmer's Salutation;" and No. 67, illustration of "Epistle to Lapraik;" with Songs and Music—"The Blue Eyed Lassie;" "Highland Mary;" and "Logan Water."

1843.

TAIT'S EDINBURGH MAGAZINE. December, 1843. No. 120. [Imperial Octavo.]

Edinburgh: WILLIAM TAIT. 1843.

December, 1843, and January, 1844. Correspondence between BURNS and Clarinda. Review of the Letters and Life of Mrs. M'Lehose, edited by her grandson.

"For two generations there had been whisperings and mutterings about this mysterious, if not sinful correspondence, a part of which has been surreptitiously published forty years since, and immediately suppressed; and detached fragments of which had powerfully whetted curiosity."

THE AYRSHIRE WREATH, 1843, a collection of Original Pieces, in Prose and Verse, chiefly by native Authors, on subjects relating to Ayrshire. [12-mo.]

"Richt inquisitive
Of antike stories, and blauds poyeticall,
Mair pleisandlie the tyme for till
Ouir dryve."

SIR DAVID LINDESAY.

"We'll sing Auld Coila's plains and fells,
Her muirs red-brown wi' heather-bells;
Her banks and braes, her dens and dells,
Whar glorious Wallace
Aft bure the gree, as story tells,
Frae Southron billies."

BURNS.

Kilmarnock: H. CRAWFORD & SON. *Saltcoats:* JAMES M'KIE. 1843.

"Original Anecdote of BURNS," by Joseph Train, Esq. "The Land of BURNS," by Mrs. Southey. "The Land of BURNS," by Robert Gilfillan, Esq., inscribed to David Auld, Esq., Doonbrae Cottage, Ayr.

Biographical Note on the originator of "The Ayrshire Wreath," 1844.

THE AYRSHIRE WREATH, 1844, a collection of Original Pieces, in Prose and Verse, chiefly by native Authors, on subjects relating to Ayrshire. [12-mo.]

"Bring nobyll dedis of mony zeris gone,
Als fresche and recent to our memorie
As thay war bot in to our dayis done:
That nobyll men may have baith land and glorie."

ARCHDEACON BELLENDEN.

——————"I do present you
With a garland of fresh flowers—some bright,
Some sad, like life, made up of smiles and tears:
Contemn them not—what one dislikes some other one
May favour—please you select herefrom."

A DREAM OF ARCADY.

Kilmarnock: H. CRAWFORD & SON. *Saltcoats:* JAMES M'KIE. 1844.

Verdict of BURNS on his own Poetry. "Original Anecdote," by Gilbert Maxwell Gibson, Esq. "Stanzas to Ayrshire," by David Vedder, respectfully inscribed to Col. W. N. Burns, son of the Poet. "The Harvest Kirn," an unpublished poem, by the late Mr. William Simson, of Ochiltree, the friend and correspondent of BURNS, "Winsome Willie."

"The Ayrshire Wreath" was the accomplishment of a strong desire on the part of the Publisher, then in business as a bookseller in Saltcoats, to establish an annual in "The Land of BURNS." In a Valedictory Note to the Patrons of *The Ayrshire Annual* at the end of this volume, he writes :—"Buoyant in spirit from the hearty welcome that I have uniformly experienced from all, in the course of my literary perigrinations, I beg to announce that in December, next year, I intend to publish *The Ayrshire Annual* for 1845."

James M'Kie was born in Kilmarnock, 7th October, 1816. At an early age he was apprenticed for seven years to Hugh Crawford, printer and bookseller. After the completion of his apprenticeship, he was manager of a bookselling and binding business in Saltcoats for between three and four years; commenced business on his own account at 39 King Street, Kilmarnock, in 1839, whence he issued, for a series of weeks, a publication, chiefly poetical, *The Ayrshire Inspirer;* returned to Saltcoats and purchased the business there, carrying on both establishments, during which time he published *The Ayrshire Wreaths* for 1843, 1844, and 1845, which were printed and chiefly edited by the late Mr. Robert Crawford; came back finally to Kilmarnock in November, 1844, as successor to his old apprentice master, and published for some years *The Kilmarnock Journal*, and afterwards *The Kilmarnock Weekly Post.* In 1867 he issued a Fac-simile of the First Edition of BURNS; this was succeeded by three uniform additional volumes, in 1869, to complete the Poet's works. Then followed, in 1871, a Popular Edition of BURNS in two volumes, and a Second Edition of the same work in 1876. A great enthusiast in everything connected with BURNS, and the working spirit of the BURNS' Monument movement in Kilmarnock, which culminated in the stately shrine and statue in the Kay Park. From his printing press, also, issued "The BURNS' Calendar," in 1874, and "The Manual of Religious Belief," in 1875, written by the Poet's father, both of which works would most probably never have been thought of but for the magnetic attraction which his enthusiasm inspires. This Bibliography of ROBERT BURNS is his crowning effort as a publisher to leave a memorial of the Ayrshire Bard, not the least worthy of his acknowledged rank as Scotland's National Poet.

FESTIVAL IN HONOUR OF THE MEMORY OF OUR NATIONAL POET, ROBERT BURNS, containing an account of the Preparations, an Essay on his Genius, description of the Scenery, a Programme of the whole Proceedings, departure of Trains and Steamers, Odes, Songs, &c. Price Sixpence.
Glasgow: ANDREW PARK. 1844.

Illustrated Outside Cover. View of the BURNS' Monument at Alloway, and Cottage where the Poet was born, introduction by Andrew Park, Biography of BURNS, remarks on Poetry, Professor Wilson on BURNS, remarks by the Rev. W. J. FOX, of London, and Allan Cunningham, character of the Presidents, reasons for postponement from 10th July till 6th August, Song written by Andrew Park for the Anniversary of the Birthday of ROBERT BURNS, Anniversary Ode found in an old newspaper, account of the Dinner in the Pavilion.

Andrew Park, Poet, born at Renfrew, 7th March, 1807, educated at the Parish School, and Glasgow University. In his fifteenth year he entered a Commission Warehouse in Paisley, and published his first Poem, "The Vision of Mankind." At twenty years of age he went to Glasgow as salesman in a Hat Warehouse, and succeeded to the bookselling business in Ingram Street on the death of Dugald Moore, the Poet, but it was unsuccessful. In 1856 he visited Egypt and other Eastern countries, and published a narrative of his travels, "Egypt and the East." Of his twelve volumes of Poems, "Silent Love" became the most popular. Many of his numerous songs have gained popularity, and are to be found in most collections of Scottish Song. He died at Glasgow, 27th December, 1863. A monument, with bronze bust, is erected to his memory in Paisley Cemetery.

PATRIOTISM, in Three Cantos, and other Poems, by George Richardson, illustrated by Stephenson & Physie. [Octavo.]
London: W. J. ADAMS. 1844.

"Verses for the Anniversary of BURNS."

RECREATIONS OF LEISURE HOURS, a collection of Pieces in Prose and Verse, by Archibald M'Kay. [12-mo.]

"At lucre or renown let others aim,
I only wish to please the gentle mind,
Whom Nature's charms inspire, and love of human kind."

BEATTIE'S MINSTREL.

Kilmarnock: H. CRAWFORD & SON. 1844.

Verses, "On seeing a fine Portrait of BURNS," inscribed to D. Macdougall, Esq., Kilmarnock. "Extract from an Essay on the moral character of BURNS."
Biographical Note on the Author's "History of Kilmarnock," 1848.

PUNCH, OR THE LONDON CHARIVARI. Volume Seven. [Quarto.]
London: PUNCH OFFICE, 85 FLEET STREET. 1844.

The number for August 17th contains a paper on "The BURNS Festival," "Repentant Scotland," dated August 6th, Banks o' Doon, beginning, "To-day Scotland did penance for past coldness of heart, and avarice of pocket. She had degraded her Poet into an exciseman. She had snatched ROBERT BURNS

From the sickle and the plough
To gauge ale firkins."

"The BURNS Festival" was written by Douglas Jerrold, who was present on the occasion at the Dinner. He was born in Greek Street, Soho, London. His father was sometime manager of the Theatre at Sheerness, where the boy formed a liking for a sea life, and went as midshipman on board a man-of-war, but retired from the profession to devote his life to literary pursuits. His first success was the drama of "The Rent Day;" but the great event in his life was when *Punch* started, and he became connected with the staff of contributors. "The Story of a Feather," "The Caudle Lectures," and "Punch's Letters to his Son," appeared in its pages. He started Douglas Jerrold's Shilling Magazine, where his works, "St. Giles," and "St. James," and "The Chronicles of Clovernook," came out. Besides domestic dramas, satires, and fictions, he wrote many dramatic works of a high order of merit, among others "Time Works Wonders," and "The Bubbles of the Day." He died 8th June, 1857, and was buried in Norwood Cemetery.

REMINISCENCES OF BURNS. Fantasia for the Pianoforte, composed in honour of the BURNS Festival on the Banks of the Doon, and inscribed to the sons of the Poet, by Ricardo Linter. [Folio.]
London: D'ALMAINE & Co. 1844.

Lithograph Illustrated Title Page with Portrait of BURNS. Views of BURNS' Birth-place and the Monument.

BLACKWOOD'S EDINBURGH MAGAZINE. Volume 56. [Octavo.]
Edinburgh: WILLIAM BLACKWOOD & SONS. 1844.

No. 347, September, 1844. "The BURNS Festival," and "Stanzas for the BURNS Festival," by Delta.

"We have once more been joyful spectators of a truly national gathering. Once more we have seen Scotsmen, of every grade and degree, assemble together, without a tinge of party purpose, to do honour to the memory of a Poet who sprang from the ranks of the people, and who was, heart and soul, a Scotsman in his feelings, his inspiration, and it may be, in his errors, and his prejudices also. It was a stirring and exciting spectacle, such as no other country could have exhibited, to behold peer and senator, poet and historian, and peasant, the great and the small, the lettered and the simple of the land, unite, after fifty years of silence, in deep and sincere homage to the genius of one humble man. Nor did they assemble there because his genius was greater than God, in his bounty, had bestowed upon others, but because he had used it for the glory and exaltation of his country; because he loved her with an ardour the most vivid and extreme; because he had shed the light entrusted to his charge both on the lofty dwelling and on the lowly hearth, but most brightly and cheeringly upon the latter, for that was his peculiar charge. It seemed as if all classes had spontaneously assembled to join hands above the grave of ROBERT BURNS, and then and there to renew the vow of enduring reconciliation and love."

The article on "The BURNS Festival" was written by Thomas Aird, and originally appeared in *The Dumfries Herald*, of which he was Editor. It was such a manly defence of the Festival that it was transferred to the Magazine. Thomas Aird was born at Bowden, Roxburghshire, 28th August, 1802, educated at the schools of Bowden and Melrose, and Edinburgh University, where he attended theological classes, but was not licensed as a minister, he drifted into Literature, became a contributor to *Blackwood's Magazine*, and for a time editor of the *Edinburgh Weekly Journal*. In 1835 he was appointed Editor of the *Dumfries and Galloway Herald*, which caused him to settle in Dumfries for the rest of his life. He retired from *The Herald* in 1863, and was entertained at a public dinner attended by all classes in politics, when a presentation of plate and books was given to him. During his life as a journalist, he wrote the "Old Bachelor of the old Scottish Village," where he touches, with fine spirit, on points of BURNS' History and Poetry. A Poet himself, in which character he wished to be known and remembered, some of his smaller poems, "The Swallow," and his exquisite *brochure* on "My Mother's Grave," have already become part of the poetry of the English language; while his "Devil's Dream" is a weird and wondrous poem, which none but a true Poet of high order could have written. He died on the 25th April, 1876, and was buried in St. Michael's Churchyard, hallowed by the dust of BURNS.

THE AYRSHIRE WREATH, 1845, a collection of Original Pieces, in Prose and Verse, chiefly by native Authors, on subjects relating to Ayrshire. [12-mo.]

"And ever, by the winter hearth,
Old Tales I heard of wo and mirth—
Of lovers' sleights, and ladies' charms—
Of witches' spells, and warrior's arms—
Of patriot battles, won of old
By Wallace wight and Bruce the bold."
SIR WALTER SCOTT.

Kilmarnock: H. CRAWFORD & SON. *Saltcoats:* JAMES M'KIE. 1845.

Frontispiece engraving of BURNS' Monument, Alloway. "Anecdote of BURNS," by Gilbert Maxwell Gibson. Song for the "BURNS Festival," by David Vedder. "BURNS and his fame," by Spencer T. Hall.

THE GENIUS AND CHARACTER OF BURNS, by Professor Wilson of the University of Edinburgh, Author of "The Lights and Shadows of Scottish Life," "The Recollections of Christopher North," &c. [12-mo.]

New York: WILEY & PUTNAM. 1845.

THE LITERARY ASPIRANT MAGAZINE. January, 1846. No. 1. [Octavo.]

London: W. BRITTAIN. 1846.

Price 2/6.

"Essays on the Modern British Poets," by the Editor. No. 1—BURNS, the Poet of the heart.

A WINTER WITH ROBERT BURNS, being Annals of his Patrons and Associates in Edinburgh during the year 1786-7, and details of his Inauguration as Poet Laureate of the Can. Kil. [12-mo.]

Edinburgh: PETER BROWN. 1846.

Lithographed key to the Picture, and fac-simile of the autograph of BURNS on the Bible presented to Highland Mary, now in the BURNS' Monument, Banks o' Doon. The inauguration of BURNS was made the subject of a fine painting by Stewart Watson, R.S.A. The minutes of the Canongate Kilwinning Lodge record the initiation which is represented in the Picture, along with the names of many celebrated characters of that day, some of whom were present on the occasion. BURNS is represented as about to be crowned with the poetic wreath by the master of the Lodge, and the interior is painted with consummate ability. The Picture was afterwards engraved, and a limited number thrown off for subscribers. A few copies, coloured by the artist, are rare.

This little work was compiled as a guide to the painting, with a sketch of BURNS in connexion with the order of Masonry, and Biographical Notices of the characters represented in the Painting. The appendix closes with "Lines on seeing Mr. Stewart Watson's picture of BURNS," supposed to written by W. Pringle.

> "Honour'd the pencil that hath traced before
> Our eyes the imaged presence of the Bard;
> Whose name and fame have filled all space, and o'er
> His brow renewed the wreath—fond Masonry's award."

The writer of this work was James Marshall, a solicitor in the Supreme Courts of Scotland, afterwards emigrated to Australia, and practised as an attorney in Melbourne, where he died in 1870. For extended notice of this Picture, see Relics.

THE BALLADS AND SONGS OF AYRSHIRE, illustrated with Sketches, Historical, Traditional, Narrative, and Biographical. [Octavo.]

> "Old King Coul was a merry old soul,
> And a jolly old soul was he:
> Old King Coul he had a brown bowl,
> And they brought him in fiddlers three."

Ayr: Published for the Editor, by JOHN DICK. 1846.

Second Series, published in 1847, Edinburgh, Thomas G. Stevenson, contains the "Scoffing Ballad," on the induction of the Rev. Mr. Lindsay to the Low Church, Kilmarnock, in 1764, mentioned by BURNS in his Poem, "The Ordination." Edited by James Paterson, author of the "Contemporaries of BURNS, and the more recent Poets of Ayrshire." See Biographical Note on that work, 1840.

THE BURIAL OF BURNS, a Poem, by John Kay Taylor, author of "The Land of BURNS," and other Poems. [12-mo.]

"Glory without end,
Scattered the clouds away, and on that name attend
The tears and praises of all time."

"They keep his dust in Dumfries, where he died,
The mountain borough, where his latter days
Went down the vale of years; it is their pride,
An honest pride, and let it be their praise
To offer to the passing stranger's gaze
His mansion and his sepulchre; both plain
And venerably simple, such as raise
A feeling more accordant with his strain
Than if a pyramid form'd his monumental fame."

BYRON.

Glasgow: WILLIAM HAMILTON. 1847.

Dedicated to John M'Diarmid, Esq., Dumfries, in testimony of admiration and esteem of the deep interest he has manifested in the fate of the immortal BURNS. The Preface is dated from Heady Hill, near Bury, Lancashire. On the last page is printed a Sonnet to John Kay Taylor, on reading his Poem, entitled, "The Burial of BURNS," by John Critchley Prince, author of "Hours with the Muses."

LIFE OF ROBERT BURNS, by J. G. Lockhart. Fifth Edition. [12-mo.]

"Of him who walked in glory and in joy,
Behind his plough upon the mountain side."

WORDSWORTH.

London: JOHN MURRAY. 1847.

A reprint of previous editions.

ROBERT BURNS AS A POET AND AS A MAN, by Samuel Tyler of the Maryland Bar. [12-mo.]

"I see her yet, the sonsie quean,
That lighted up my jingle;
Her witching smile, her pawky een,
That gar't my heart strings tingle."

New York: BAKER & SCRIBNER. 1848.

See Biographical Note to the Dublin Edition, 1849.

THE SCOTTISH TOURIST'S PORTABLE GUIDE TO THE LAND OF BURNS, with an Excursion from Dumfries through the Stewartry of Kirkcudbright, illustrated with Views, Maps, &c. [12-mo.]

Edinburgh: W. H. LIZARS. 1848.

Engraved vignette Portrait of BURNS on Title Page, Views of "BURNS' Monument," "Auld and New Brigs o' Doon," "Ayr BURNS' Monument."

SYLVAN'S PICTORIAL HANDBOOK TO COILA, OR THE LAND OF BURNS, with numerous Illustrations from Original Sketches, by Thomas and Edward Gilks. [12-mo.]
London: JOHN JOHNSTONE. 1848.

Portrait of ROBERT BURNS, drawn and engraved by Thomas Gilks. Woodcuts, "Tam O' Shanter's ride," "Alloway Kirk," "Burns' Monument," "The Cottage," "Interior of Cottage," "Flaxman's Statue of BURNS," "Facsimile of the Poet's handwriting," "Descriptive Ramble from Ayr to BURNS' Birthplace," "BURNS at Kirkoswald, Mauchline, and Mossgiel."

ESSAYS AND TALES, by John Sterling, collected and Edited, with a Memoir of his Life, by Julius Charles Hare, M.A., Rector of Hurstmonceaux. In Two volumes. [Octavo.]
London: JOHN W. PARKER. 1848.

"Shades of the dead," reprinted from the Athenæum for 1829. 7, BURNS, volume 1st, page 87.

"Why lament over his early fate? He did not die until he had done his task, and knowing as he did the weakness of his will, it was far better for him thus to perish than to lead any longer a life, which, adding nothing to his intellect or imagination, might have served only to deaden his conscience. The precious vessel shivered itself into fragments rather than continue any longer to hold poison. But those bright streams in which the wine of the angels so long flowed from it, will delight and invigorate the world for ever."

John Sterling, born at Kames Castle, Isle of Bute, on 20th July, 1806, where his father, who was of Irish extraction, was then residing. His parents removed to Llanblethian, Glamorganshire, when their son was four years of age, and in 1815 settled in London. From his birth, John Sterling was a delicate child, reared with much difficulty by his mother's devoted care. The consumption which at last terminated his life was always hovering near him, and he passed four years with threatening indications, which necessitated his being educated at different schools, as his health permitted. He ultimately went to Trinity College, Cambridge, in 1824, where he formed many valuable friendships with a rare circle of gifted men. He left college in 1827 without taking a degree, but returned in 1833, when he was about to take orders in the Church of England. During the intervening period, he was actively devoted to literary pursuits, especially in connection with the Athenæum, which was then conducted by his friend, Frederick Maurice. These writings show power of imagination and reflection very remarkable for a young man of two and twenty. In 1834 he was ordained Deacon, and became Curate at Hurstmonceaux, but only for a few months, and his ministerial life closed. His remaining years were passed in constant travel for change of climate, to the West Indies, France, Rome, and elsewhere, but his intellectual activity was unceasing in contributions to *Blackwood's Magazine*, *London and Westminster Review*, *The Quarterly*, and *The Foreign Quarterly Review*, but the end soon came, and this bright spirit closed his earthly life on the 18th September, 1844, while the body lies buried in the beautiful churchyard of Bonchurch, Isle of Wight. His life was written by Thomas Carlyle, and is described as "one of the finest Biographies ever written."

POEMS, by Joseph P. Robson. [12-mo.]
Newcastle-on-Tyne: ROBERT WOOD. 1848.

Contains, "A Nicht wi' BURNS," "The Vision of ROBERT BURNS," "The braw sons of BURNS," and "ROBERT BURNS on earth."

Joseph Philip Robson was in early life a schoolmaster at Newcastle, and bookkeeper. He published "The Monomaniac and Minor Poems," also, "Hermione the beloved," and other Poems, "A Life of Billy Purvis, the Comedian," and many Songs in the Newcastle dialect.

LEAVES FROM A PEASANT'S COTTAGE DRAWER, being Poems by Robert Davidson, day labourer, Morebattle, Roxburghshire. [18-mo.]

Edinburgh: JAMES HOGG. 1848.

Lines on hearing that a monument was being erected in memory of BURNS.

Robert Davidson, born in the parish of Morebattle, 1779. Of limited education, he was early sent to tend cattle, when he devoted his leisure to reading. His life passed as an agricultural labourer. "My simple muse oft visited me at the plough, and made the labour to seem lighter and the day shorter." He first published a small collection of Verses in 1811, and another in 1824. These comprise his best pieces, and an Autobiographical Sketch. He was always poor, and in the receipt of parish relief. He died 6th April, 1855, in the parish of Hounam.

A HISTORY OF KILMARNOCK, from an early period to the present time, including Biographical Notices of the more eminent individuals belonging to the locality, by Archibald M'Kay, author of "Recreations of Leisure Hours," &c.

"Low, in a *fertile* valley spread,
An ancient borough reared her head;
Still as in Scottish story read,
She boasts a race,
To every nobler virtue bred
And polished grace."
BURNS.

Kilmarnock: MATHEW WILSON. 1848.

Notice of John Wilson, the printer of BURNS' Poems, and the Kilmarnock friends of the Poet, John Goldie, Gavin Turnbull, and Jeanie Glover. Origin of "Tam Samson's Elegy," his grave, &c. A second edition of "The History of Kilmarnock" appeared in 1858, a third edition in 1864, containing a notice of the Burns Centenary Celebration in Kilmarnock, to commemorate which a Portrait of BURNS, painted by James Tannock, was placed in the Town Hall. A fourth edition, with three Maps of the Town, a Picture and account of the inauguration of the Kilmarnock BURNS Monument in Kay Park, August, 1879, was published in 1880.

Archibald M'Kay, poet and historian, born at Kilmarnock, 28th June, 1801, a bookbinder by trade, and keeps a circulating library. His first published poem, "Drouthy Tam," appeared in 1828. A thin volume of Poems in 1830, and another in 1832; "Ingleside Lilts," a collection of his best Poems and Songs, in 1855, and an enlarged edition in 1868. He was the successful competitor for the Gold Medal, given for the best Ode to celebrate the BURNS Centenary at Kilmarnock in 1859. His "History of Kilmarnock" will sustain his repute as a valuable local history, and few local historians are favoured to see four editions during the Author's life.

GLIMPSES OF THE BEAUTIFUL, AND OTHER POEMS, by JAMES HENDERSON. [Octavo.]

Glasgow: DAVID CHAMBERS. 1848.

"To the Memory of BURNS."

ROBERT BURNS; AS A POET, AND AS A MAN, by Samuel Tyler. [12-mo.]

"I see her yet, the sonsie quean,
That lighted up my jingle;
Her witching smile, her pawky een,
That gar't my heart-strings tingle."

Dublin: JAMES M'GLASHAN. 1849.

Engraved Portrait of BURNS resting on the plough, inscribed above, "The fields his study—Nature was his book."

This is a reprint of an American edition published in 1848 by Baker and Scribner, New York. To the Author's name on the title page is added, "Of the Maryland Bar."

In criticising the poem, *Death and Dr. Hornbook*, the Author forms an amusing misconception of the Poet's thoughts. Page 124.

"He meets Death, and mistaking him for a harvest hand, inquires whether he has been mowing at a season when others are just sowing. The big scythe on his shoulder put this idea into the Poet's head, and as it was dark, and there was a deep gully near where they were talking, BURNS shows it to Death lest he might fall into it and hurt himself." A strange commentary on the verse—

"My name is *Death*—
But be na fley'd," quoth I, "gude faith,
Ye're may be come to stap my breath;
But tent me billie,
I red ye weel, tak care o' skaith,
See, there's a gully."

Samuel Tyler, born in Prince George's County, Maryland, in 1827, educated at Middlebury College, Vermont, entered as a student at law in Frederick City, the best law school in Maryland, admitted to the Bar in 1831, and continued in Frederick City, as affording more leisure for literary pursuits. A communication to the *Princeton Review* for July, 1836, was the beginning of authorship. He contributed articles on the "Baconian Philosophy," "Psychology," "Agricultural Chemistry," "Humbold's Cosmos," "Whateley's Logic," and other subjects.

THOUGHTS ON THE POETS, by Henry T. Tuckerman, author of "Characteristics of Genius." [16-mo.]

"Poets and Philosophers are the unacknowledged legislators of the world."
SHELLY.

London: GEORGE SLATER. 1850.

Pages 162 to 174—BURNS.

"How refreshing to turn from the would-be-prophets of the day, and contemplate the inspired ploughman! No mystic emblems deform his message; we have no hieroglyphics to decipher; we need no philosophic critic at our elbow. It is a brother who speaks to us, no singular specimen of spiritual pride, but a creature of flesh and blood; we can hear the beatings of his brave heart—not always like a "muffled drum,"—but often with the joy of solemn victory; we feel the grasp of his toil-hardened hand; we see the pride on his brow, the tear in his eye, the smile on his lip; we behold not the effigy of buried learning, a tame image from the model of fashion, but a free, cordial, earnest man, one with whom we can roam the hills, partake the cup, praise the maiden, or worship the stars. He is a human creature, only overflowing with the characteristics of humanity."

Henry Theodore Tuckerman, American author, born at Boston, 20th April, 1813, author of "Italian Sketch Book," 1835; "The Spirit of Poetry," Boston, 1851; "A Month in England," New York, 1853; "Leaves from the Diary of a Dreamer," London, 1853, and other works. His early education was begun and completed in the excellent schools of his native city. In 1833, after preparing for college, the state of his health rendered it necessary for him to seek a milder climate. He travelled in France and Italy, and in 1845 settled in New York. In 1850 he received from Howard College the degree of Master of Arts. "Thoughts from the Poets" was published in New York, 1846, being the first collection of his miscellaneous writings to Magazines and Reviews.

MUSINGS OF STRAY HOURS, by Robert Stewart. [12-mo.]

" I had a thought in early days,
Nae doubt it was a vain ane,
To mak' a book, (in Scottish phrase)
That I might ca' my ain ane."

Glasgow: Printed by BROWN & SON. 1850.

"Lines on BURNS." Monody suggested on reading an account of the Festival, held on the Banks of the Doon, 6th August, 1844, in honour of our great National Poet, ROBERT BURNS.

SKETCHES FROM NATURE, AND OTHER POEMS, by Alexander Maclagan. [12-mo.]

Edinburgh: JAMES HOGG. 1851.

Poems, "The Harp of BURNS," "The Land of BURNS," "The Grave of BURNS," and "Lines for the Sheffield BURNS Dinner."

Alexander Maclagan, born at Perth, 3rd April, 1811. His father removed to Edinburgh when his son Alexander was in his fifth year, and having been unsuccessful in business, with a numerous family, he could only afford to give them a very meagre education. At an early age Alexander was placed in a jeweller's shop for two years, and afterwards apprenticed for six years to a plumber. While serving his apprenticeship he became connected with the *Edinburgh Literary Journal*, edited by Henry Glassford Bell, contributing to its columns many of his early musings. In 1841 he published the first collected edition of his Poems, which gained him a favourable notice from Lord Jeffrey. In 1851 he was entertained by a number of his admirers in the hall attached to the BURNS Cottage, and in 1856 had conferred upon him a civil list pension. He devoted himself to literary pursuits, after several unsuccessful efforts in business, and died 20th March, 1879.

THE ROBIN'S YULE SONG. The following little story is taken from the Recitation of Mrs. Begg, the sister of ROBERT BURNS. The Poet was in the habit of telling it to the younger members of his father's household, and Mrs. Begg's impression was that he made it for their amusement. Extracted from Chambers's Popular Rhymes of Scotland. Illustrated by W. F. F., and E. C. F., (Fairlie's of Coodham, Ayrshire.) [Oblong Quarto.]

London: GRIFFITH & FARRAN. 1851.

THE NORTH BRITISH REVIEW. No. 31, November, 1851 [Octavo.]

Edinburgh: W. P. KENNEDY. 1851.

Article 5. BURNS and his school. Review of the Poetical Works of Ebenezer Elliot, Robert Nicholl, John and Alexander Bethune, William Thom, Thomas Cooper, and the book of Scottish Song.

"BURNS' face, to judge of it by the early portrait of him by Nasmyth, must have been a face like that of Joseph of old, of whom the Rabbis relate, that he was literally mobbed by the Egyptian ladies whenever he walked the streets. The magic of that countenance, making BURNS at once tempter and tempted, may explain many a sad story. The features certainly are not as regular or well proportioned as they might be; there is no superabundance of the charm of mere animal health in the outline or colour; but the marks of intellectual beauty in the face are of the highest order, capable of being but too triumphant among a people of deep thought and feeling."

TAM O' SHANTER; a Poem. The Statues of Tam O' Shanter and Souter Johnny; Sir Alexander Boswell's Speech at laying the Foundation Stone of BURNS'S Monument; Lord Eglinton's Speech at BURNS'S Festival; the Shell Palace. [Octavo pamphlet.]

Ayr: Printed at the *Advertiser* OFFICE. 1851.

A reprint of the 1829 Pamphlet, with additions, from *The Ayr Advertiser.*

NOTES ON HIS NAME AND FAMILY, by James Burnes, K.H., F.R.S. [Octavo.]

Edinburgh: Printed for Private Circulation. 1851.

Dr. James Burnes, born at Montrose, 12th February, 1801. His father was Provost of the burgh, and afterwards Town Clerk. His great-grandfather was brother of William Burnes, the father of the Poet, and his grandfather was the relative to whom, on his death-bed, the Bard applied for pecuniary relief. Educated for the medical profession at Edinburgh University, Guy's and St. Thomas's Hospitals in London. He arrived at Bombay in the East India Company's Service with his distinguished brother, Sir Alexander Burnes, on the 31st October, 1821, where he amply evinced the greatest zeal and ability for the public service. On sick leave he returned to Scotland in 1834, when the University of Glasgow created him a Doctor of Laws. He was elected, at the same time, a Fellow of the Royal Society of London, and of the Royal College of Physicians, Edinburgh. He was also presented at Court, and received the honour of Guelphic Knighthood from the Sovereign. On the 24th December, 1837, Dr. Burnes returned to Bombay, and was appointed to the first vacant Medical Staff appointment, Garrison Surgency of Bombay. In 1847 he was transferred to the Poonah Division, where he remained until his promotion to the Medical Board in September, 1848. After a service of twenty-eight years, he retired in 1849. He was a Justice of the Peace for the Counties of Middlesex and Forfar, and died at Manchester on the 19th September, 1862. His remains were taken to Swindon Church, near Cheltenham.

Dr. Burnes presented to the Edinburgh BURNS Monument a number of Letters from the Poet to his Montrose relations.

POEMS AND SONGS, by Robert Gilfillan. [12-mo.]

Edinburgh: SUTHERLAND & KNOX. 1851.

Verses on "The Land of BURNS," inscribed to David Auld.

Robert Gilfillan, born at Dunfermline, 7th July, 1798; apprenticed to a cooper, and in his 20th year, a grocer's assistant. From his 23rd till his 39th year he acted as clerk to a wine merchant in Leith, and in 1837, was offered the office of poor-rate collector, which appointment he held till his death, 4th December, 1850, in his 52nd year. He also wrote, "Song for the first Anniversary of the Leith BURNS Club," 25th January, 1827, "The Bard of Song," for a BURNS Celebration in 1834, and "Ode to the Memory of BURNS," all of which are printed in Blackie's edition of BURNS, among the Poems in memory of BURNS. He was Bard to the Grand Lodge of Freemasons.

THE POETICAL WORKS OF DAVID MACBETH MOIR, Edited by Thomas Aird, with a Memoir of the Author. Two volumes. [12-mo.]

Edinburgh: WILLIAM BLACKWOOD & SONS. 1852.

Second volume. "Stanzas for the BURNS Festival."

D. M. Moir, best known as "Delta," of *Blackwood's Magazine*, born at Musselburgh, 5th January, 1798, educated at the Grammar School, and at the early age of thirteen years apprenticed to a medical practitioner for four years, with permission to attend medical studies at Edinburgh University the last year of his engagement. In 1817 he joined in partnership Dr. Brown of Musselburgh, and continued his professional life in his native town. He early began to contribute to the Magazines, but on the establishment of *Blackwood's Magazine*, he became one of its regular contributors as "Delta." In 1824 he published his first work, "The Legend of Genevieve," with other Tales and Poems, being a selection of his papers. His famous prose work, "Mansie Wauch," made the Magazine eagerly sought after for three years, from 1824 to 1827. It was afterwards published with additions in 1828, and sustained its popularity. An illustrated edition from the graphic pencil of George Cruikshank made it still more celebrated. One of his most touching volumes is "Domestic Verses," in 1843, the outpouring of a father's heart for the loss of his children. He was at the BURNS Festival, in 1844, with his friends, Professor Wilson, Thomas Aird, Robert Chambers, and others, and his Stanzas appeared in *Blackwood's Magazine*. In writing to Thomas Aird after their publication, he says:—"The lines to BURNS have been popular, probably beyond anything I have ever written, and have been reprinted in fifty different quarters." He died on a visit to Dumfries, at the King's Arms Hotel, 6th July, 1851. His remains were interred in the Churchyard of Inveresk.

POEMS AND LYRICS, by Robert Nicholl, with a Memoir of the Author. Fourth Edition. [12-mo.]

"Finds tongues in trees—books in the running brooks—
Sermons in stones—and good in everything."
AS YOU LIKE IT.

Glasgow, Edinburgh, and London: BLACKIE & SON. 1852.

"Stanzas on the Birthday of BURNS."

"Our teacher, saviour, saint, art thou,
Immortal ROBERT BURNS."

Poem, "The Grave of BURNS."

Robert Nicholl, the most gifted and hopeful of modern Scottish Poets, born at Auchtergaven, Perthshire, 7th January, 1814. When about thirteen years of age he began to scribble verses. Apprenticed to a wine merchant and grocer in Perth, he had access to the Library there, where he studied various departments of Literature and Science, made himself a good French scholar, and intended emigrating to America. He contributed a story to *Johnstone's Magazine*, when nineteen years of age, which stimulated his desire to follow literary pursuits; but his health failing, he had to return home for quiet and change. In 1834 he opened a small circulating library in Dundee, and the year following published his first collected edition of "Poems and Lyrics." Through the intervention of Mr. Tait, the Edinburgh publisher, he procured a situation as editor of the *Leeds Times*, at a time of great political excitement. So perfectly did Nicholl adapt himself to strengthen the radical party in the parliamentary contest, that in a few weeks the circulation of the paper increased with unprecedented rapidity. His professional duties were incessant and harassing. The Spring of 1837 was cold and ungenial, and the seeds of disease, which he had long carried in his breast, were speedily developed in the heat of the general election, and its intense exhaustion upon his sensitive frame. It was the finishing blow to his young life. He left Leeds for Scotland, and reached the home of his friend, Mr. Johnson, at Laverock Bank, near Edinburgh, where he died on the 7th December, 1837, in his twenty-fourth year, and was buried in the churchyard of North Leith.

Ebenezer Elliot, the Corn Law Rhymer, writes:—"Unstained and pure, at the age of 23, died Scotland's second BURNS."

THE AUTOBIOGRAPHY OF WILLIAM JERDAN, M.R.S.L, Corresponding Member of the real Academia De La Historia of Spain, &c., with his Literary, Political, and Social Reminiscences and Correspondence during the last fifty years. Four volumes. [Octovo.]

London: ARTHUR HALL, VIRTUE & Co. 1852.

Second volume, page 110. ROBERT BURNS, a rather Scotch Chapter, being an account of the demonstration, promoted by William Jerdan, for completing the Mausoleum in Dumfries. The dinner took place in London on the 25th May, 1816. Thomas Campbell, the poet, wrote for this occasion his celebrated "Ode to the Memory of BURNS," which was recited by Mr. Conway. It is printed in this chapter with another Poem on BURNS, by an English lady. The Earl of Aberdeen was chairman.

William Jerdan, born at Kelso, April 16th, 1782. Educated for the Scottish Bar, but went to London to push his way in literature. He became a reporter for the Press in the House of Commons, and while on duty, was the first to seize Bellingham, the assassin of Mr. Percival, in the lobby of the Old House. His connection with periodical literature lasted half a century. He joined the *Literary Gazette* after the 26th number had been published, and was its chief editor for thirty-four years. His kindly help was often given to literary aspirants, as the *Literary Gazette* was the great authority of its day, and he helped many to positions of honour and independence. Of the Royal Literary Fund in its early days he was a zealous promoter and defender, and by his influence, added greatly to its prosperity. With most of the notable men of his day he had a personal acquaintance, and with some of the higher lights of literature he was on terms of intimacy. Late in life he received a pension of £100 a year for his long services to literature. He died at Bushey, Hertfordshire, 17th July, 1869, and was buried in the Churchyard there. His friends and acquaintances erected a monument to his memory in 1874.

HISTORICAL AND LITERARY CURIOSITIES, consisting of Fac-similes of Original Documents, Scenes of Remarkable Events and Interesting Localities, and the Birthplaces, Portraits, and Monuments of eminent Literary Characters, &c., selected and arranged by the late Charles John Smith, F.S.A. [Quarto.]

London: HENRY G. BOHN. 1852.

Fac-simile of "Queen Mary's Lament," in the handwriting of ROBERT BURNS. Portrait of Francis Grose, the Antiquary, and social companion of BURNS.

MY GREY GOOSE QUILL, AND OTHER POEMS AND SONGS, by John Mitchell, author of "A Night on the Banks of Doon," &c. [12-mo.]

"Some rhyme a neebor's name to lash,
Some rhyme (vain thought) for needfu' cash!
Some rhyme to court the countra clash,
An' raise a din;
For me, an AIM I never fash,
I rhyme for fun."

BURNS.

"Tear him to pieces for his bad verses."

SHAKSPEARE.

Paisley: CALDWELL & SON. 1852.

"Lines written after visiting BURNS' Festival," "Six Poems written for BURNS' Anniversaries," "Lines after a visit to the Brig o' Doon."

For notice of the Author see 1838 edition of his Poems and Songs.

HYMNS FOR THE CHRISTIAN CHURCH AND HOME, Collected and Edited by James Martineau. Ninth Edition. [Octavo.]
London: JOHN CHAPMAN. 1852.

Hymn 336, C.M., "Man perishable, God eternal."
"O thou, the first, the greatest friend."
BURNS.

Hymn 411, C.M., "The penitent's cry for mercy."
"O thou unknown, almighty Cause."
BURNS.

Hymn 488, C.M., "Trust amid the severities of God."
"Thou Power supreme! whose mighty scheme."
BURNS.

Hymn 513, C.M., "The happiness of the righteous."
"The man, in life, wherever placed."
BURNS.

Hymn 620, C.M., "The prayer of anguish."
"O thou Great Being! what thou art."
BURNS.

James Martineau, LL.D., D.D., born at Norwich, 21st April, 1805. Twenty-five years minister of the Unitarian Chapels in Paradise Street and Hope Street, Liverpool; translated to London in 1857 as Professor of Mental and Moral Philosophy, and Political Economy, on the removal of the Manchester New College, and now Principal of the College. Author of "The Rationale of Religious Enquiry," "Studies of Christianity," "Philosophical Essays," "Hours of Thought," and other works. For many years a contributor to *The London Review, The Westminster, The Prospective, The National and the Contemporary;* one of the most profound thinkers of this generation.

In 1872 the Harvard University, America, conferred upon him the degree of LL.D., and in 1875, on the occasion of its tercentenary, Leyden selected him for the D.D. degree. A new and revised edition of "Hymns of Praise and Prayer," in 1874, contains three by BURNS

ILLUSTRATIONS OF THE LYRIC POETRY AND MUSIC OF SCOTLAND, by the late William Stenhouse, originally compiled to accompany *The Scots Musical Museum*, and now published separately, with Additional Notes and Illustrations. [Octavo.]
Edinburgh: WILLIAM BLACKWOOD & SONS. 1853.

Fac-simile of Letter from BURNS to James Johnson, engraver.

"The Notes and Illustrations in a separate form to accommodate such persons or libraries as possess the earlier editions of *The Scots Musical Museum*. Only a limited number of copies prepared."

BIOGRAPHICAL SKETCHES, selected from the Saturday Magazine. Published under the direction of the Committee of General Literature and Education appointed by the Society for promoting Christian Knowledge. [16-mo.]
London: Printed for the SOCIETY FOR THE PROMOTION OF CHRISTIAN KNOWLEDGE. 1853.

Woodcut of "BURNS' Cottage," "Alloway Kirk," and "BURNS' Monument." Biographical Sketch, "ROBERT BURNS," originally appeared in *The Saturday Magazine*, March 16th, 1833.

THE SCOTS MUSICAL MUSEUM, consisting of upwards of Six Hundred Songs, with proper Basses for the Pianoforte, originally published by James Johnson, and now accompanied with Copious Notes and Illustrations of the Lyric Poetry and Music of Scotland, by the late William Stenhouse, with additional Notes and Illustrations. New Edition. In Four volumes. [Octavo.]

Edinburgh: WILLIAM BLACKWOOD & SONS. 1853.

Fac-simile of a letter from BURNS to James Johnson.

"It has been considered advisable to alter the mode of arrangement which was adopted in the 1839 edition. Instead of keeping the work in its original form as six volumes or parts, with the Notes at the end of each, the musical portion is now comprised in three volumes, each containing Two Hundred Songs, and the Notes and Illustrations form the fourth or concluding volume. In all other respects the copies are alike."—*Advertisement.*

This edition of the *Scots Musical Museum* was edited by David Laing, LL.D., for more than forty years Librarian of the Signet Library, Edinburgh, the greatest authority of his day and generation in the history of Scottish Literature. He was born in Edinburgh in 1792, where his father was a bookseller and publisher, and his shop a well known resort for men of letters in his time, and here his son first imbibed that love of literature, of which he afterwards became so distinguished a master. His earliest effort was in 1821, when he edited an edition of Alexander Scott's Poems from a manuscript written in the year 1568; and the following year published "Remains of Ancient Popular Poetry of Scotland;" also, "Fugitive Scottish Poetry of the Seventeenth Century." Not the least important part of his life's work was what he did for the Bannatyne Club, of which he was secretary for nearly forty years, editing many of its publications, and his influence was most potent in fostering antiquarian studies. He also edited various works for the Spalding, Abbotsford, and Hunterian Clubs, and the Poetical Works of Dunbar, Henryson, and Sir David Lyndsay. His greatest work was his edition of "The Life and Works of John Knox." In 1864 the University of Edinburgh conferred upon him the degree of LL.D. He lived to the venerable age of eighty-six years, and died at Portobello on the 18th October, 1878.

EXTRAORDINARY MEN, THEIR BOYHOOD AND EARLY LIFE, by William Russell, Esq., with numerous Portraits and Illustrations. [Octavo.]

London: INGRAM, COOK & Co. 1853.

Woodcut Portrait of BURNS, and Sketch of his Life. New Edition, revised and augmented in 1857. London—G. Routledge & Co.

"God is not so unregardful of his noblest creations as to place them where the mission for which He has especially and divinely gifted them could not be fulfilled, and we may be sure it was necessary to the full revealment of the powers of the mighty spirit-harp, which we call ROBERT BURNS, that it should be exposed to all impulses of soul and sense, the stern touch of poverty, the maddening play of passion, the indignant sweep of ireful scorn; aye, and the burning pulses of remorse. Let us, therefore, instead of lamenting that ROBERT BURNS was not changed into something else by a pension or other money metempsychoses, and having regard to the poet crown of stars, which diadems the brow of the immortal, rather than to the tattered and coarse apparel of the ploughman or the gauger, strive to ascertain in what respect his earlier hours of life precluded or gave promise of its brief but glorious day."

THE PAISLEY REPOSITORY. [12-mo.]

Paisley: WILLIAM ANDERSON. 1853.

Articles and Poems on BURNS.

THE LAND WE LIVE IN, a Pictorial, Historical, and Literary Sketch Book of the British Islands, with descriptions of their more remarkable features and localities, profusely illustrated with Engravings on Wood, expressly drawn for this work by W. Harvey and other eminent Artists, with Maps and Engravings on Steel. Three volumes. [Imperial Octavo.]

London: WILLIAM S. ORR & Co. N.D.

Volume 3, pages 217 to 240. "Ayrshire and the Land of BURNS," with Illustrations of "The Brigs of Ayr," "BURNS' Monument," "Auld Brig o' Doon," "The Ayr at Coilsfield," "Braes o' Ballochmyle, "Kilmarnock," "Descriptive Account of BURNS, his Birthplace, and favourite haunts," "The Monument," "Highland Mary and the Poet," &c.

"Ayrshire and the Land of BURNS" was written by William Howie Wylie, born in Kilmarnock. Early devoted to literature, as a boy he discovered the tact and talent necessary to a successful career on the Press; quick-witted, a keen observer, a serviceable memory, a great capacity for work, and a facile pen. While quite a youth he became connected with *The Ayr Advertiser*, and in its pages appeared his "Ayrshire Streams." He was afterwards on *The Commonwealth*, a Glasgow paper, devoted to the Temperance Movement, then on the Edinburgh *Daily Express*. Here he did good work, attending classes at the University, to qualify himself for a ministerial life, and for several years he was pastor of a Baptist Chapel in England, where he maintained his connection with the Press at Nottingham, and wrote "Old and New Nottingham," a work of great local interest. In impaired health he returned to Scotland, passing through a severe illness. With partially restored health he now edits, with all his wonted vigour, *The Greenock Advertiser*, besides writing for *The North British Daily Mail*, Glasgow, two columns of Literary notes for Monday morning's paper. He now resides at Helensburgh. His latest work, published in March, 1881, is "Thomas Carlyle, the Man and his Books," illustrated by personal reminiscences.

THE GENIUS AND CHARACTER OF BURNS, by Professor Wilson, of the University of Edinburgh, author of "The Lights and Shades of Scottish Life," "The Recollections of Christopher North," &c. [Octavo.]

Philadelphia: A. HART. 1854.

BIOGRAPHICAL SKETCHES OF EMINENT BRITISH POETS, chronologically arranged from Chaucer to BURNS, with Criticisms on their Works, selected from the most distinguished Writers. Intended for Teachers, and the higher classes in Schools. [12-mo.]

"No species of writing seems more worthy of cultivation than Biography, since none can be more delightful or more useful, nor can more certainly enchain the heart by irresistible interest, or more widely diffuse instruction to every diversity of condition."—JOHNSON.

Published by direction of the Commissioners of National Education in Ireland.

Dublin: Printed by ALEXANDER THOM & SONS. 1854.

Biographical Sketch of ROBERT BURNS.

"In the preparation of these notices of eminent British Poets, the compiler has endeavoured to be accurate and impartial. He does not lay claim either to extensive research, or original criticism. He aspires only to the humble merit of careful industry."—*Preface.*

FLOWERS FOR ALL SEASONS, by John Bolton Rogerson, author of "Rhyme, Romance, and Revery," &c. [12-mo.]
London: PARTRIDGE & OAKEY. 1854.

"A Day in the Land of BURNS," "The Ayrshire Maid," "On the Anniversary of BURNS."

John Bolton Rogerson, Lancashire Poet, born in Manchester, 20th January, 1809, author of "Rhyme, Romance, and Revery," published in 1840; "The Wandering Angel," 1844; and a collected edition of Poetical Works in 1849. He also wrote, expresly for the Durham BURNS Celebration, a hundred lines on the Centenary of BURNS. Died in the Isle of Man, October 15th, 1859.

THE BOOK OF ENGLISH POETRY, with Critical and Biographical Sketches of the Poets. [12-mo.]

"Thoughts married to immortal verse,
The memories of the past embalmed in song;
And echoes of the dead which still rehearse
Fond melodies that to our sires belong,
Reviving living scenes, for ever bright and young."

London: T. NELSON & SONS. 1854.

Biographical Sketch, "ROBERT BURNS." Selections, "The Cotter's Saturday Night," "To a Mountain Daisy," "To Mary in Heaven," "Verses left at a Reverend Friend's house."

"Foremost among these poets of the new era appear the names of two remarkably different men—the gentle, yet vigorous poet, Cowper; and the nervous, manly, inspired peasant, ROBERT BURNS. The influence of Cowper was more direct and prompt, and the high moral tone of his verse, while lashing with just severity the vices of the age, commended it to the favour of many who might have been slow to comprehend its merits as true poetry. The writings of BURNS—offered to cultivated readers in the peasant dialect of the Scottish Lowlands—were received at first chiefly with the unappreciating wonder with which any novel prodigy is hailed, while the favour extended to them partook fully as much of the condescension of patronage as of the just admiration which was his due. Cowper and BURNS may thus be regarded as the originators of the Modern School of Poetry."—*Introductory.*

BURNS, by Thomas Carlyle. [18-mo.]
London: CHAPMAN & HALL. 1854.

"First printed in *The Edinburgh Review*, No. 96, December, 1828, as a review of the book entitled, "The Life of ROBERT BURNS," by J. G. Lockhart, LL.B., Edinburgh, 1828, reprinted here without alteration."

Reading for Travellers. Price One Shilling.

TAM O' SHANTER, a Characteristic Cantata, for a Tenor Voice, Chorus, and full Orchestra. Poetry by ROBERT BURNS. Music composed expressly for, and dedicated to Mr. Sims Reeves, by Howard Glover. Sung at the New Philharmonic Society's Concerts by Mr. Miranda, and at the Birmingham Festival of 1855 by Mr. Sims Reeves. [Folio.]
London: CHAPPELL & Co. N.D.

Price 10/6.

THE AYRSHIRE WREATH, 1855, a Collection of Pieces, in Prose and Verse, chiefly by native Authors, and principally on Subjects relating to Ayrshire. [12-mo.]

"We bring a wreath of native flowers,
Gleaned from the pleasing fields of truth,
Or culled in fancy's fairy bowers,
Where beauty blooms in fadeless youth;
And as the humblest flower of spring
Breathes a delight, where'er 'tis found,
So may our lowly blossoms fling
A heart refining charm around."

Kilmarnock: JAMES M'KIE. 1855.

Verses, "The Land of BURNS," by James Macfarlan.

"O, Son of Song, that land is thine—
Thy home, thy heritage, thy shrine!"

SCOTTISH SONGS, BALLADS, AND POEMS, by Hew Ainslie, author of the "Ingleside," "On wi' the Tartan," "Rover of Lochryan," &c. [Octavo.]

"Give me old songs! I know not why,
But every tone they breathe to me
Is fraught with pleasures pure and high—
With honest love and social glee."
W. G. CLARK.

New York: REDFIELD, 110 and 112 NASSAU STREET. 1855.

Engraved Portrait of the Author; "Lines written on the Anniversary of BURNS' Birth;" "Lines to Alloway Kirk;" "Farewell to the Land of BURNS."
Special Notice of the Author in Bibliographical Notes.

THE MODERN SCOTTISH MINSTREL; or the Songs of Scotland of the past half century, with Memoirs of the Poets, and Sketches and Specimens, in English Verse, of the most Celebrated Modern Gaelic Bards, by Charles Rogers, LL.D., F.S.A., Scot. In Six volumes. [Octavo.]
Edinburgh: ADAM & CHARLES BLACK. 1855.

Volume Fourth contains an Introductory Essay by the Rev. George Gilfillan on "The influence of BURNS on Scottish Poetry and Song."

"It is doubtful if his "Willie brew'd a peck o' maut" ever made a drunkard, but it is certain that his "Cotter's Saturday Night" has converted sinners, edified the godly, and made some erect family altars. It has been worth a thousand homilies; and, taking his Songs as a whole, they have done much to stir the flames of pure love, of patriotism, of genuine sentiment, and of a taste for the beauties of Nature."

For Biographical Notice of the Editor, see Genealogical Memoirs of the family of BURNS, 1877.

THE LYRIC GEMS OF SCOTLAND, a collection of Scottish Songs, Original and Selected, with Music. First and Second Series, with Appendix of Notes, Historical and Descriptive of the various Songs. [Square 16-mo.]

Glasgow: JOHN CAMERON. 1856.

BURNS' Songs with Music and Notes.

LIVES OF EMINENT MEN; OR BIOGRAPHICAL TREASURY, containing Memoirs of the most celebrated British Characters of the past and present day, by John Tillotson, Esq., illustrated with numerous Fine Steel Plate Portraits. [Octavo.]

London: THOMAS HOLMES. 1856.

Life of ROBERT BURNS.

John Tillotson was one of those quiet literary workers whose aid is essential to publishers, but whose value is better known to *the trade* than to the public. As an author of many educational and other works, as a constant contributor to our purest magazine literature, and an industrious coadjutor of several publishing firms in their efforts to raise the mental and moral tone of the people, he rendered good service to the nation. His literary labours extended over twenty years. Had his physical health corresponded to his mental vigour, he assuredly would have won for himself a competence; but from childhood he was burdened with a severe physical affliction, to which was superadded frequent sickness, and for many years he supported a paralysed sister, and died in May, 1871, at the early age of 40 years, leaving a widow entirely unprovided for.

AYRSHIRE ASPIRATIONS IN VERSE AND PROSE, by Hugh Craig, Merchant, Kilmarnock. [12-mo.]

"Our true intent is all for your delight."

Kilmarnock: JAMES M'KIE. 1856.

"Birthday song in honour of BURNS."

THE POETICAL WORKS OF ANDREW PARK, Author of "Egypt and the East." Second Edition. [Royal Octavo.]

London: DAVID BOGUE. 1857.

"Song for the Anniversary of the birthday of ROBERT BURNS," dedicated to John Boucher, Esq., London.

Note on Andrew Park in his account of the BURNS Festival, 1844.

ENGLISH AND SCOTTISH SKETCHES, by an American. [12-mo.]

London: WILLIAM WHITE. 1857.

"The Land of BURNS."

"We had still one important visit to make before taking leave of "The Land of BURNS," and that was to a sister of the Poet, Mrs. Begg, who, as we were surprised and pleased to hear, was still living, and in the neighbourhood. Her house was about half-a-mile from the Cottage. The old lady received us very politely, seeming gratified at the regard paid to her brother's memory by a visitor from beyond the sea. Mrs. Begg, as we learned from herself, is only about thirteen years younger than her brother; and consequently at the time of our visit, must have been nearly eighty years of age. She appeared hale and intelligent looking, with bright black eyes, not unlike the description we have of her brother's."

POEMS AND SONGS, with Lectures on the Genius and Works of BURNS, and the Rev. George Gilfillan; and Letter on Sir John Franklin and the Arctic Regions, by Peter Livingston, Dundee. Tenth Edition. [12-mo.]

—"A wish—I mind its power,
A wish that to my latest hour,
Shall strongly heave my breast;
That I, for poor auld Scotland's sake,
Some useful plan or book could make,
Or sing a sang at least."

Dundee: Printed by J. PELLOW, 10 TOP OF MURRAYGATE. 1857.

PEN AND PENCIL, by Mrs. Balmano. [Quarto.]
New York: D. APPLETON & Co. 1858.

Memoir of Mrs. Renwick of New York, "The Blue Eyed Lassie" of BURNS, daughter of the Rev. Andrew Jaffray of Lochmaben. Jeanie Jaffray married Mr. Renwick, and went to live in Liverpool, but ultimately settled in New York, where she died in October, 1850, at the venerable age of 77 years. She adorned a high social position in America, and her son became Professor of Chemistry in Columbia College. She often saw BURNS at her father's house, and another song written by the Poet in her praise was only made known at a BURNS Anniversary in New York, 1846, by the permission of Mrs. Renwick.

"When first I saw my Jeanie's face
I couldna think what ailed me."

ROBERT BURNS AND SIR WALTER SCOTT, Two Lives, by the Rev. James White, author of "The Landmarks of English History," &c. [12-mo.]
London: G. ROUTLEDGE & Co. 1858.

Woodcut Portrait of BURNS, and the Cottage in which he was born.

These pages contain the substance of some Lectures to a Mechanics Institute on the "Life and Works of BURNS," and "Life and Works of Scott."

The Rev. James White, born in 1804, in the County of Edinburgh, educated at Glasgow and Oxford Universities, took orders in the Church of England, and was presented, by Lord Brougham, to a living in Suffolk, which he afterwards gave up for another in Warwickshire. Mrs. White succeeded to a considerable patrimony at Bonchurch, Isle of Wight, on the death of her father, Colonel Hill of St. Boniface, to which they removed with their family. Mr. White was a frequent contributor to *Blackwood's Magazine*, and published "The Eighteen Christian Centuries," a History of France, which shows that his industry and accuracy, as well as his good sense and sound judgment, were not inferior to his other more popular talents. He died on the 26th March, 1862, aged 58 years.

BURNS AS A MASON: a Lecture delivered on Thursday, the 9th of December, 1858, before the Lodge of Journeymen Masons, Edinburgh, No. 8, and published at their request by William Hunter, R.W. Master of that Lodge. [12-mo.]
Edinburgh: WILLIAM PATERSON. 1858.

AUDI, VIDE, TACE, THE FREEMASON'S MAGAZINE AND MASONIC MIRROR. [Octavo.]

London: BRO. HENRY GEORGE WARREN. 1858.

Price Two Shillings.

Part 8, August, 1858. Biographical Sketches of eminent (deceased) Freemasons, ROBERT BURNS.

"As masons we cannot take leave of this portion of our subject without giving an account of laying the foundation stone of a monument to the memory of our departed brother, which took place on the anniversary of his birthday, and at his birthplace, Kirk Alloway, January 25th, 1820."

A CLASS BOOK OF ENGLISH POETRY, comprehending Specimens of the most distinguished Poets from Chaucer to the present time, with Biographical Notices, &c., by Daniel Scrymgeour. [Octavo.]

Edinburgh: A. & C. BLACK. 1858.

Biographical Notice of BURNS, and Selections from his Poems. Pages 353 to 362.

THE REAL "SOUTER JOHNNY," &c., a Poem, with Explanatory Notes, and an Appendix, by M. Porteous, printer, Maybole. Second Edition. [18-mo.]

"Tam lo'ed him like a verra brither—
They had been fou for weeks thegither."

Glasgow: THOMAS MURRAY & SON. 1858.

The first edition, published in 1834, furnished the subject for an article in *Chambers's Journal*, 25th November, 1837, entitled, "An omitted chapter of the life of a popular Poet." The appendix contains an account of "Haverel Will," one of the characters in the poem of "Hallowe'en," a hitherto unpublished Letter from BURNS, dated Mossgiel, 30th August, 1786. "Souter Johnny's Sneeshing Mill," and "Address to the Shade of BURNS," suggested by the approaching Centenary of his birth, 25th January, 1859.

BURNS

CENTENARY PUBLICATIONS,

25th JANUARY, 1859.

Ho! now my merry minstrels, get all your harps in tune!
A hundred years ago a bard was born by Bonnie Doon,
And he who best his praises chaunts in most melodious strains,
Shall fifty pieces broad receive of the red gold for his pains.

PUNCH.

We hail this morn,
A century's noblest birth:
A Poet peasant born,
Who more of Fame's immortal dower
Unto his country brings
Than all her kings!

ISA CRAIG.

At home, abroad, in house, or mart,
Within the people's mighty heart—
That ne'er can with its minstrel part,
Is BURNS enshrined!

O'er every sea his fame hath flown,
From pole to pole—from zone to zone—
His ev'ry word and act made known—
Familiar things.

A fruitful theme for countless lays,
Earth still is vocal with his praise,
Whose genius sheds its dazzling rays
O'er every land.

COLIN RAE BROWN.

BURNS CENTENARY PUBLICATIONS,

25th JANUARY, 1859.

CHRONICLE OF THE HUNDREDTH BIRTHDAY OF ROBERT BURNS, collected and edited by James Ballantine, author of "The Gaberlunzie's Wallet," &c. [Imperial Octavo.]

Edinburgh: A. FULLARTON & Co. 1859.

Portrait engraved by S. Freeman, from the original painting by Nasmyth. Vignette of the Cottage in which BURNS was born, engraved by W. J. Cooke.

A record of 872 Celebrations. In Scotland, 676; England, 76; Ireland, 10; Colonies, 48; America, 61; and Copenhagen, 1. Genealogical Table of the ancestors, descendants, and Collateral relatives of ROBERT BURNS.

"Villages and hamlets, unnoticed in statistical reports, unrecorded in Gazetteers, had their dinners, suppers, and balls. City vied with clachan, peer with peasant, philanthropist with patriot, philosopher with statesman, orator with poet, in honouring the memory of the Ploughman Bard."—*Preface.*

James Ballantine, Poet, born at the West Port, Edinburgh, 11th June, 1808. His father died when he was ten years of age, and when a mere boy he was necessiated to seek employment for his own support as a house painter, and soon attained considerable proficiency in his trade. On reaching manhood he made up for his want of education by attending classes for the study of anatomy at the Edinburgh University with an eye to his professional improvement. He turned his attention to painting on glass, and gained a name and fame for his artistic designs and workmanship. He successfully competed for the windows to the House of Lords, and some beautiful specimens of his art may be seen in Glasgow Cathedral. He very early courted the muse as a contributor to *Whistle Binkie.* In 1843 *The Gaberlunzie's Wallet* came out in monthly parts, followed by *The Miller of Deanhaugh,* and in 1856 an edition of his Poems and Songs, many of which are familiar to every lover of Scottish Song. "Castles in the Air," "Ilka blade o' grass keps its ain drap o' Dew," "Wifie come Hame," &c. James Ballantine was Secretary of the Edinburgh BURNS Club, custodier of the Monument, and zealous in gathering relics into its repository. His death took place on the 18th December, 1877.

THE BURNS CENTENARY, being an Account of the Proceedings and Speeches at the various Banquets and Meetings throughout the Kingdom, with a Memoir and Portrait of the Poet. [12-mo.]

"Nor skill'd one flame alone to fan:
His county's high soul'd peasantry,
What patriot pride he taught—how much
To weigh the inborn worth of man!
And rustic life and poverty
Grow beautiful beneath his touch."

CAMPBELL.

Edinburgh: WILLIAM P. NIMMO. 1859.

"Considering the triteness of the theme, we question if ever so many speeches were uttered on such a topic, characterised by so much merit, both of thought and expression."—*Preface.*

THE BURNS CENTENARY POEMS, a collection of Fifty of the best out of many hundreds written on the occasion of the Centenary Celebration, including the Six recommended for publication by the Judges at the Crystal Palace Competition, many of the Highly Commended, and several Prize Poems, Selected and Edited by George Anderson and John Finlay. [Small Quarto.]
Glasgow: THOMAS MURRAY & SON. 1859.

Portrait of BURNS, engraved by H. Robinson, from Nasmyth's picture.

The dedication runs—"To Richard Monckton Milnes, Tom Taylor, and Theodore Martin, the Judges appointed by the Directors of the Crystal Palace Company to decide on the merits of the Six Hundred and Twenty-one Poems, written in honour of ROBERT BURNS, on occasion of the centenary celebration, this Work is respectfully dedicated in sincere admiration of the high literary attainments which enabled them to fulfil their difficult task."

Of the Six Hundred and Twenty-one Poems sent in competition for the prize of Fifty Guineas, nine came from America. The Prize Poem by Isa Craig is not included in this collection, as the proprietors of the copyright fairly attached high pecuniary value to it.

RIVAL RHYMES IN HONOUR OF BURNS, with curious Illustrative Matter, Collected and Edited by Ben Trovato. [12-mo.]

"If Mœvius scribble in Apollo's spight,
There are who judge still worse than he can write."
POPE.

London: ROUTLEDGE, WARNES & ROUTLEDGE. 1859.

Appendix. Letter from Lord Brougham to Lord Ardmillan, chairman of the Edinburgh Music Hall Celebration, on the Genius of BURNS, the language of Scotland, and the improvement of the English tongue. Dated Cannes, 17th January, 1859.

Rival Rhymes are imitations of popular authors, after the manner of "The Rejected Addresses," contending for the prize offered by the Crystal Palace Company for the best Poem on the Centenary of BURNS. They were written by Samuel Lover, poet, novelist, and artist, born in Dublin, 24th February, 1797. He first won his way to fame as an artist, and was elected, in 1828, an Academician of the Royal Hibernian School of Arts, of which he subsequently became Secretary. His great success was as a miniature painter, in which he received distinguished patronage, but his roving taste for literature led him gradually to abandon art and remove to London in 1837, where he published his "Irish Sketches" in two volumes, and commenced "Handy Andy" for Bentley's Miscellany, as the beginning of a long series of contributions to various Magazines and Reviews. He gained a wider popularity in song writing with "Molly Carew," "Rory O' More," "Molly Bawn," "The Four Leaved Shamrock," and other well-known favourites. In the later years of his life he commenced an entertainment containing "Graphic Sketches of Irish Humour," what he called "Irish Evenings," and another after his return from America in 1848, giving an account of his transatlantic experiences. He attended the BURNS Centenary Festival in Glasgow, presided over by Sir Archibald Alison, and returned thanks for the Poets of Ireland, besides proposing "The Ladies" in a humorous speech. He had a small Government pension granted to him towards a recognition of his literary status. His death took place on the 6th July, 1868—buried in Kensal Green Cemetery, London.

CRYSTAL PALACE. Centenary Celebration of the Birth of ROBERT BURNS, January 25th, 1859. The Prize Poem written in honour of the occasion, words of the Songs to be sung, and account of the Relics. [12-mo.]

London: BRADBURY & EVANS. 1859.

BURNS' Festival Introduction—Report of the Judges of the Poems in honour of BURNS—description of the Relics—the Nasmyth Portrait—the Taylor Portrait—David Allan's Picture of "The Cotter's Saturday Night"—Picture of the Inauguration of BURNS as Poet Laureate of Lodge Canongate Kilwinning Edinburgh—Picture of the "Auld Clay Biggin," by C. W. Brownlow—the Poet's Desk—also, a variety of Manuscript Letters and Poems in the handwriting of BURNS. "Ode on the Centenary of BURNS."

The Prize Poem written by Isa Craig, (Mrs. KNOX), born in Edinburgh, October 17th, 1831. At an early age she contributed Poems to *The Scotsman*, and in 1856 published a collection of Poems, by Isa. The following year she came to London, when her services were engaged in organising the National Association for the promotion of social science, to which she acted as secretary and literary assistant till her marriage to her cousin, John Knox. In 1865 she published "Duchess Agnes," and other Poems. The Prize Poem is included in this volume, for which the Directors of the Crystal Palace Company gave Fifty Guineas.

THE BURNS FESTIVAL. Prize Poem recited at the Crystal Palace, January 25th, 1859. [Imperial Octavo.]

London: BRADBURY & EVANS. 1859.

Price One Shilling. Copyright Edition.

BURNS' CENTENARY. Are such honours due to the Ayrshire Bard? [Octavo Pamphlet.]

Glasgow: Printed for the AUTHOR. 1859.

"To the lovers of their country, who desire to see temperance, virtue, and frugality blessing its teeming millions, we would say, pause and reflect! Are these to be learned from the Life or Writings of the man whom you delight to honour?"

BURNS' CENTENARY SONG. Words by Archibald M'Kay, author of the Kilmarnock Prize Poem, Music by James Armour, with Symphonies and Accompaniments for the Pianoforte. Dedicated to Archibald Finnie, Esq., of Springhill, Provost of Kilmarnock. [Folio.]

Kilmarnock: ADAM BOYD. 1859.

Vignette Portrait of BURNS on Title Page.

BURNS' ANNIVERSARY; THE RELIGION OF ROBERT BURNS, with an Estimate of his Character and Extracts from his Works, by John R. Beard, D.D. [12-mo.]

London: PARTRIDGE & CO. 1859.

John Relly Beard, D.D., was many years minister of the Unitarian Congregation at Strangeways, Salford, and Principal of the Unitarian Home Missionary Board, Manchester. A voluminous writer of Educational and Theological Works. Died 23rd November, 1876.

THE IDOLATRY OF GENIUS, a Discourse delivered in Queen Street Hall, on Sunday, the 6th of February, 1859, by William Lindsay Alexander, D.D. [12-mo.]

Edinburgh: ADAM & CHARLES BLACK. 1859.

Rev. William Lindsay Alexander, D.D., born in Edinburgh, 24th August, 1808, educated at High School of Leith, and the Universities of Edinburgh and St. Andrew's. In 1828 he was appointed Classical Tutor in the Lancashire Independent College. In 1835 he became minister of a Congregational Church in Edinburgh, Examiner in Philosophy at St. Andrew's University in 1861, and a member of the Old Testament Revision Company in 1870. His writings are numerous, "Congregational Lecture" for 1840, 2nd edition 1853; "Christ and Christianity;" "Life of Dr. Wardlaw," 1856; "Christian Thought and Work," 1862; "St. Paul at Athens," 1865; also, Articles in the 8th edition of *The Encyclopædia Britannica.*

THE RELIGION OF ROBERT BURNS, a Lecture delivered in St. Mark's Chapel, Edinburgh, on Sunday Evening, 30th January, 1859, (being the Sunday following the Centenary of BURNS'S Birthday), by Robert Blackley Drummond, B.A., Minister of the Chapel. [Octavo Pamphlet.]

"All hail! Religion! maid divine!
Pardon a muse sae mean as mine,
Who, in her rough imperfect line,
Thus daurs to name thee;
To stigmatise false friends of thine
Can ne'er defame thee."

BURNS.

Edinburgh: DAVID MATHERS. 1859.

Two Papers on "BURNS as a Religious Teacher," by R. B. D., appeared in *The Inquirer*, a London weekly paper, in 1872.

BURNS AND THE LAPSE OF A HUNDRED YEARS, a Sermon preached in Blackfriars Street Independent Chapel, on Sabbath Evening, February 13th, 1859, by the Rev. Fergus Ferguson, M.A. [18-mo.]

Glasgow: H. NISBET. 1859.

Reprinted from *The Christian News.*

BURNS AND HIS RELIGIOUS BELIEF, a Tract for the Times, by M. Scott, Girvan.

1859.

Price One Shilling.

Matthew Scott was a lay preacher for the Unitarian body, an advanced thinker, and an active public man, highly esteemed by all classes in Girvan, and his death was universally regretted.

ODE, composed for Centenary Festival in honour of ROBERT BURNS, by D. D. Evans.

London: 1859.

Printed at Newport, Monmouthshire.

GENIUS AND MORALITY OF ROBERT BURNS, a Lecture, a Eulogy, with Chairman's Speech at the Cottage Festival, January 25th, 1859, by P. Hately Waddell, Minister of the Gospel, Girvan. [18-mo.]

Ayr: Published at the AYRSHIRE EXPRESS OFFICE. 1859.

"There are effusions, nevertheless, from ROBERT BURNS as truly gracious as anything that ever David wrote, and songs of contrition approaching as nearly, as any modern confession could, to the sublime pathos of the 51st Psalm. The sins of David were in his life; we do not hear of them, but by repentance, in his writings. The sins of BURNS were publicly engraven upon every line, honestly, openly, perhaps too openly, paraded before mankind. But the worst criminality of ROBERT BURNS (if we must compare sins) was neither so gross, nor so deliberate, as were the crimes of David."

See Note on the Author's Life and Works of BURNS, 1867.

ROBERT BURNS, a Centenary Song, and other Lyrics, by Gerald Massey. [Quarto.]

London: W. KENT & Co. 1859.

"I also was one of the unsuccessful competitors for the prize offered by the Directors of the Crystal Palace Company for the best Poem on the Centenary of the birth of ROBERT BURNS. The adjudicators place my Poem fourth on the list of those which they recommend for printing. That is reward sufficient; my ambition is satisfied. I publish my Poem."—*Prefatory Note.*

Gerald Massey, born at Tring, Hertfordshire, 29th May, 1828. In early youth was employed in a silk mill, and after that as a straw plaiter. At the age of fifteen he became an errand boy in London before he began to gain his living by writing. In 1846 he published his first volume of Poems, and in 1848 edited a paper called *The Spirit of Freedom.* Since then he has published "Voices of Freedom and Lyrics of Love," the ballad of "Babe Crystabel," and other Poems, "Craigcrook Castle," and other Poems, "Shakespeare's Sonnets," &c. He contributes to various periodicals, and lectures on literary and other subjects.

MEMORIALS OF ROBERT BURNS. Fac-simile of Register in the Family Bible, entry of the Father's death in the handwriting of the Poet. Fac-simile of Original Copy of Bruce's Address, presented to each gentleman present at the Centenary Festival in Dublin on January 25th, 1859. [Folio.]

1859.

Presented by the Poet's nephew, Gilbert Burns, Esq., Knockmaroon Lodge, County Dublin.

ONE OF THE SIX HUNDRED AND TWENTY ONE, a BURNS Centenary Poem. [12-mo.]

London: WILLIAM TWEEDIE. 1859.

ROBERT BURNS, a Commemorative Poem, in Twelve Parts, by James Hastings, author of "Hartley Hall," "Havelock," "The Royal Marriage," &c. [16-mo.]

Liverpool: ARCHIBALD FERGUSON. 1859.

James Hastings was an Architect in Liverpool, but went to India.

AN ENGLISH VERSIFICATION OF THE COTTER'S SATURDAY NIGHT, Dedicated to the Working Classes of the United Kingdom, by their friend and fellow-labourer, William Austin. [Octavo.]

Portsea: KING. 1859.

BURNS' CENTENARY, a Poem read on occasion of the recent Celebration of the Birth of ROBERT BURNS, before the Lodge St. Stephen's Edinburgh, on 25th January, 1859. Published by request. [Octavo.]

Edinburgh: MYLES MACPHAIL. 1859.

With the exception of the two last double Stanzas, this Poem was sent in competition for the prize offered by the Crystal Palace Company. "The Author of them is not ashamed to have failed in conjunction with Mrs. Norton, Gerald Massey, and other true poets, whose names are yet unknown."—*Note.*

CENTENARY CELEBRATION OF BURNS'S BIRTHDAY IN LIVERPOOL, from *The Liverpool Daily Post*, 26th January, 1859. Privately printed. Initialed "J. W." [12-mo. Pamphlet.]

Written by John Willox, journalist.

RELICS OF GENIUS. Visits to the last homes of Poets, Painters, and Players, with Biographical Sketches, by T. P. Grinsted, with Illustrations. [Octavo.]

"Emigravit," is the inscription on the tombstone where he lies,
Dead he is not, but departed, for the Artist never dies."

LONGFELLOW.

London: W. KENT & Co. 1859.

Engraving of the Mausoleum of BURNS at Dumfries, with Biographical Sketch of the Poet's Life.

A PAPER ON THE SUBJECT OF BURNS' PISTOLS, read at a meeting of the Society of Scottish Antiquaries, on Tuesday, the 19th day of April, 1859, by the Right Rev. Bishop Gillis. [Octavo Pamphlet.]

Edinburgh: MARSH & BEATTIE. 1859.

Published at the request of several members of the Society of Scottish Antiquaries.

The Pistols which form the subject of this Paper were presented by BURNS, before he died, to Dr. William Maxwell, his principal medical attendant. The Dr. removed from Dumfries to Edinburgh in 1834, and died there in October the same year. Through his daughter the Pistols came into possession of Bishop Gillis, Roman Catholic Bishop of Edinburgh, who presented them to the Society of Antiquaries, 24th January, 1859. The Right Rev. Bishop Gillis died 24th February, 1864.

THE RESCUE OF ROBERT BURNS, February 1859, a Centenary Poem, by George Stephens, Esq., Professor of Old English, &c. [Octavo.]

Cheapinghaven, (Denmark), and London. 1859.

A BIOGRAPHICAL SKETCH OF ROBERT BURNS, by P. E. Dove, Esq., editor of *The Commonwealth*. [Octavo Pamphlet.]
Glasgow: COMMONWEALTH OFFICE. 1859.

Reprinted with the Publisher's permission from the Imperial Dictionary of Universal Biography.

Patrick Edward Dove, born at Lasswade in the year 1815. Heir to a considerable fortune, he was educated at Harrow, and afterwards at Paris. His first definite plan in life was to emigrate to Australia and apply his fortune and ability to the development of the resources of the new world. To qualify himself for this pursuit he studied medicine, but before his arrangements could be carried out his money was lost in unfortunate speculations. He then devoted his life to follow out, as a professional literary man, the studies of philosophical and social questions, in which he had already attained great proficiency. He published "The Elements of Political Science," "The Theory of Human Progress," "The Logic of the Christian Faith," and undertook the editorship of a paper called *The Rock*, and at a later period went to Glasgow to edit *The Commonwealth*, which was the recognised organ of the temperance party. Hard literary toil and disappointment broke his constitution, and he was advised to try change of climate. For this purpose he went to Port Natal, but not finding the needed restoration to health, returned to Scotland, and died in Edinburgh on the 28th April, 1873. At the Centenary Celebration in 1859 *The Commonwealth* presented their readers with a beautiful engraved portrait of ROBERT BURNS.

CENTENARY EDITION. Thirty Scotch Songs by ROBERT BURNS, with Symphonies and Pianoforte Accompaniments, by W. H. Montgomery. [Small Quarto.]
London: J. ALLEN. 1859.

Books 1 and 2. Thirty Songs in each book. Woodcut Portrait of BURNS, View of the Cottage, and BURNS' Monument printed on the outside covers. Biographical Preface.

BURNS, A COMMEMORATION POEM, by Hindham Kent. [Octavo.]
London: C. BARGAY, Printer. 1859.

ODE ON BURNS, by M. L. G. [Square 16-mo.]
London: M. S. RICKERBY. 1859.

"I have no other excuse for intruding my rude rhymes on the public except that my "Centenary" came too late to contend for the prize."—*Note.*

CENTENARY VERSES, descriptive of our National Poet, BURNS, by Andrew Thomson, Commercial Academy, Dunfermline, and read by him at the Soiree in the Music Hall, on 25th January, 1859. [16-mo.]
Dunfermline: W. CLARK, Printer. 1859.

"Wherein the composer freely avails himself of any ideas that suit him on the Biographers he has perused." Two different Title Pages.

A BIRTHDAY ODE, a free translation from the Greek. Scene—Temple of Apollo on Mount Parnassus. Dramatis Personæ, "The Sacred Nine."
Kilmarnock: JAMES M'KIE. 1859.

Written by James Reid, Nurseryman, Kilmarnock, a second edition improved, The Scene—"Temple of Apollo," issued the same year.

THE SCOTTISH ANNUAL, 1859, Edited by C. R. Brown. [Octavo.]

Edinburgh: A. & C. BLACK. 1859.

Illustrated Title Page. Present aspect of BURNS' Monument from near Alloway Old Church. Verses, "A Vision at Kirk Allowa'," by ROBERT BURNS, the Younger; Essay, "ROBERT BURNS," and "Sonnet on the Death of Mrs. Begg," by John Laurence. A note to the Sonnet says:—Mrs. Begg died 4th December, 1858. "While the foregoing pages were in course of preparation, the last remaining sister of BURNS died suddenly. Such an event is peculiarly and sadly interesting at a time so closely proximate to a national demonstration in honour of our departed Poet." The contributions to *The Scottish Annual* by Robert Burns, junr., Cuthbert Clyde, and Charles Bonner, are all written by the Editor.

Colin Rae Brown, born at Greenock, 19th December, 1821, removed to Glasgow, formed a partnership with Messrs Murray, Stewart, & Co., publishers, Paisley and Greenock, became business manager of *The North British Daily Mail*, and shortly before the abolition of the stamp duty, in 1855, originated *The Daily Bulletin*, Glasgow, and published *The Scottish Banner*, and *The Workman*, the first weeklies compiled from dailies. His first publication was "Lyrics by Sea and Shore," in 1848; "Lays and Lyrics," 1859; "Noble Love," 1871; "The Dawn of Love," 1873; and "Glimpses of Scottish Life," in 3 volumes, 1875. In the summer of 1858 the employees of *The Bulletin* held their annual dinner at the Brig o' Doon Hotel. Mr. Brown was croupier on that occasion, and made the first suggestion of a Centenary Demonstration in honour of BURNS, which led him into correspondence with Scotsmen in all quarters of the Globe. Mr. Brown removed to London in 1861, where he continues to reside, and is preparing for publication a new edition of the Poetical Works of that ill-fated but gifted son of genius, James Macfarlan.

SANCT MUNGO'S CENTENARY TRIBUTE TO SCOTLAND'S BARD, by C. R. Brown, specially composed for the great National Festival at Glasgow, the first projected in Commemoration of ROBERT BURNS' Hundredth Anniversary. Second Edition. [Quarto.]

Glasgow: THOMAS MURRAY & SON. 1859.

First Edition Anonymous. See preceding Note.

ROBERT BURNS, a Memoir, by the Rev. James White, author of "The Land Marks of English History," &c. [12-mo.]

London: ROUTLEDGE, WARNES, & ROUTLEDGE. 1859.

"He died, perhaps, at the right time. Death consecrated him as a classic, before he had time to wear out the subjects in which he excelled, and which it is now an anachronism in taste for any one to attempt. Think kindly of the man while you judge admiringly of the Author. He was aware of his failings more keenly than the bitterest of his foes. Nobody could write such an Epitaph as he composed for himself."

A reprint of the Memoir published in 1858. Separate issue of BURNS for the Centenary Celebration.

See Biographical Note previous edition.

GRAND ODE ON THE CENTENARY OF SCOTIA'S BARD, ROBERT BURNS, being one of the Six Hundred and Twenty-One Competing Poems for the Crystal Palace Prize, by a native of the Vale of Rule, 25th January, 1859.

Hawick: Printed by JAMES HAINING & Co. 1859.

LINES ON BURNS, by James M'Cann, Kilmarnock. [Quarto Sheet.]

1859.

Price One Penny.

"I have not the temerity to imagine that this disintegrated jumble will meet with the approval of anybody, especially in a world where nothing is due to the unfortunate, where there is plenty to gape and acclaim when the aspirant has reached the climax, but not one of whom will assist to usher drooping genius into day."—*Note.*

REPORT of the proceedings at the Celebration of the BURNS Centenary at Kirkcudbright, 25th January, 1859. [12-mo.]
Liverpool: Printed by MESSRS. BEAN, the Albion Office. 1859.

Readings from Lives of BURNS, and Criticism on his Works; also, from Sir Archibald Alison's Speech, and of the Crystal Palace Prize Poem, with Songs of BURNS, by J. Mackenzie, Amateur Reporter.

BURNS' CENTENARY IN HEAVEN. Price Sixpence. No Publisher or Printer's name. Printed at Newcastle-upon-Tyne the week after the Centenary Demonstration in the Town Hall, Sir John Fife in the chair. [Octavo.]

The reference in the 2nd Stanza

"So said the miserable M—ns—n, *
And groaned to think his warlike chanson,
His ballad of fierce battle,
His thunderbolt that should have shaken
St. Nicholas to its base, mistaken
For a mere idiot's rattle."

* is meant for J. B. Manson, then editor of *The Northern Daily Express*, Newcastle-upon-Tyne, who, on being called upon for an expected poem on BURNS, commenced to recite a ballad on "The Battle of Bannockburn," which was too much for the patience of the assembly. After an ineffectual attempt to get a hearing, he had to sit down, only repeating a few verses. The whole Poem, filling two columns of his paper, appeared next day, the same as if he had repeated it in full. Mr. Manson was, for some years previous to this, editor of *The Stirling Observer*, was a popular editor and writer of leading articles. He became chief editor of *The Edinburgh Daily Review*, and died suddenly in his chair, with the pen in his hand, and an unfinished article on the table before him.

ROBERT BURNS, the Representative of his Era. [12-mo.]

"By solemn vision and bright silver dream,
His infancy was nurtured—every sight
And sound from the vast earth and ambient air
Sent to his heart its choicest impulses."

SHELLEY.

Glasgow: GEORGE WATSON. 1859.

THE ALLOWAY CENTENARY FESTIVAL, an Ode, written expressly for, and recited at, the above Festival, in BURNS' Cottage, on the 25th January, 1859, by Robert Story. [Octavo.]
London: JOHN HEARNE. 1859.

Price Sixpence.

THE CENTENARY FESTIVAL. [Quarto.] Four leaves.

Reprinted from *The Daily Scotsman*, C. H. Rennoll, printer. Signed C. Norton, (the Hon. Mrs. Norton.)

Caroline Elizabeth Sarah Norton, born in 1808, was granddaughter of Richard Brinsley Sheridan, an extensive contributor to the Annuals in their day, and her pen has been much employed in periodical literature. Her first marriage with the Hon. G. C. Norton, Magistrate at the Lambeth Police Court, was an ill-fated one. Her published writings are "Wife and Woman's Reward," a novel in 1835; "Dream, and other Poems," 1840; "Child of the Islands," 1846; "Aunt Carry's Ballads for Children," 1848; "Stuart of Dunleath," 1851; "Undying One," a Poem, based on the legend of "The Wandering Jew;" "Letter to the Queen on the Marriage and Divorce Bill," 1855; "Lady of La Garaye," 1861; "Lost and Saved," 1863; and "Old Sir Douglas," 1868. Her second marriage was to Sir William Stirling Maxwell, Bart., of Keir, 2nd March, 1877, which she only survived three months, and died 15th June, 1877.

FOR THE CENTENARY OF ROBERT BURNS, by Sarah Douglas, "The Irish Girl," reprinted from *The Ayr Advertiser*.

1859.

Sarah Douglas was born at Newry, 15th May, 1824. Her parents removed to Ayr when she was quite a girl. A Poem on the BURNS Festival in 1844 brought her into notice. Her life was one of sorrowful vicissitude. Through the kindness of Mr. Gemmell, of *The Ayr Advertiser*, a volume of her poems entitled, "The Opening of the Sixth Seal," and other poems, appeared in 1846. A second and third volume came out in after years. She lived on the sale of her writings, and destroyed the hope of her early promise. After a hard struggle through life, she died in an obscure street in Ayr, at the house of her sister, in October 1880, her husband, only four months before, having died in the Hospital.

IN MEMORIAM, a Lay for the 25th January, 1859. (Palman Qui Meruit Ferat.) Written by John Hyslop, Kilmarnock, which gained the prize offered by the Young Men's Combined Literary Associations, consisting of a finely bound copy of Chambers's four volume edition of BURNS'S Works.

1859.

The Author has often been urged by his friends to publish a volume of his poetry, but has never yet had the fortitude to rush into print. We understand that he intends to do so now at an early date.

BURNS CENTENARY. R. Dugdale, Bard of Ribblesdale. Blackburn, 25th January, 1859. Printed Card.

1859.

PUNCH, OR THE LONDON CHARIVARI. Volume 35th. [Quarto.]

London: PUNCH OFFICE, 85 Fleet Street. 1859.

The number for 29th January contains "The Bards of BURNS,"—"A Lay of ye Crystalle Palace," in two Fyttes. The number for February 5th, "The Story of the BURNS Festival," and "Alexander upon BURNS."

"The Story of the BURNS Festival" was written by Shirley Brooks. See notice in his "Poems from Punch," 1875.

LETTER, by the Right Hon. Lord Brougham on the occasion of the BURNS Centenary Festival, 25th January, 1859, to Lord Ardmillan, Chairman of the Banquet in the Music Hall, Edinburgh. "Printed only for those who attend the Banquet." [Octavo.]

1859.

Henry Peter, Lord Brougham, born in the parish of St. Giles, Edinburgh, 19th September, 1778, one of the most remarkable men of his age, of extraordinary genius, and untiring energy. His labours for the promotion of civil and religious liberty, of popular education, and legal reform, are matters of history. His articles to *The Edinburgh Review* embrace a large circle of literary, scientific, political, social, legal, and historical subjects.

A Bibliography of his writings is published. Died at Cannes, 7th May, 1868.

BURNS' VISION OF THE FUTURE, a Centenary Poem, by Myles Macphail, 25th January, 1859. [Octavo.]

"Jean, they will ken me better a hundred years hence than they do now."

BURNS TO HIS WIFE.

Edinburgh: MYLES MACPHAIL. 1859.

Price Threepence. A second edition same year.

Scene, "The Banks of the Nith"—Midnight.

POEMS AND SONGS, by David Dunbar, Dumfries. [12-mo.]

Glasgow: MAURICE, OGLE & SON. 1859.

ROBERT BURNS, a Centenary Poem.

David Dunbar, born at Dumfries, 23rd April, 1828. For twenty-one years writing master in the Academy there, he wrote several poems for the BURNS Anniversaries at Dumfries; also, "Nichts in the Globe" (tavern), "A Nicht wi' BURNS," and other pieces, in which BURNS figured as principal, came out in a series of weeks in *The Dumfries Standard*. He died 23rd June, 1873.

COILA OVER THE GRAVE OF ROBERT BURNS, by the late Thomas Rea. [Octavo Pamphlet.]

Newcastle-upon-Tyne: Printed at the JOURNAL OFFICE. 1859.

RHYMES read in the Queen's Drawing-room at Aston Hall, January 25th, 1859, in Memory of the Birth of ROBERT BURNS, January 25th, 1759. [16-mo.]

"Hath this fellow no feeling of his business,
He sings at grave making."

HAMLET.

Birmingham: CORNISH BROTHERS. 1859.

Price Twopence.

"These Rhymes were written by Sebastian Evans, M.A., and read by him (as his speech) at the meeting held to celebrate the birth of ROBERT BURNS. They were written at a very short notice, were quite unexpected, and the numerous allusions to the events of the day excited much interest, and were received with much applause."

Note by the Chairman, Samuel Timmins.

SPEECH delivered by Mr. James W. Cunningham, on Tuesday, 25th January, 1859, at the BURNS Centenary Soiree, held in the Masons' Hall, Stewarton. [12-mo. Pamphlet.]

Stewarton: THOMAS WILSON. 1859.

REPORT OF THE MEETING held to Celebrate the Centenary of the Birthday of ROBERT BURNS, at the Revere House, Boston, January 25th, 1859. Published by the Committee of arrangements, "A man's a man for a' that." [Octavo.]

Boston: JOHN WILSON & SON. 1859.

Original Poems written for the occasion, and delivered during the proceedings; "On the fame of BURNS," Ode, "The Birthday of BURNS," and two poems written but not recited, "The Influence of BURNS on Labour," by David Denyven, "Lines on the Genius of BURNS;" by Alexander Wood Stewart. About 150 gentlemen sat down to dinner. At the back of the Chairman's seat was a panelled screen, with a shield in the centre, on which was inscribed, 1759, BURNS, 1859, the whole surmounted with a garland of evergreens and a lyre.

CELEBRATION OF THE HUNDREDTH ANNIVERSARY OF THE BIRTH OF ROBERT BURNS, by the Boston BURNS Club, January 25th, 1859. [Octavo.]

Boston: H. W. DUTTON & SON. 1859.

Origin of the Club, records, constitution, rules for general government, and names of members. Record of transactions from 1851, and poems on BURNS. Gen. John S. Tyler, President of the Club, took the chair at the centenary demonstration. Speeches by Ralph Waldo Emmerson, Oliver Wendell Holmes, James Russell Lowell, and Poems and Songs written for the occasion by John G. Whittier, Benjamin P. Shillaber, Oliver Wendell Holmes, and Mr. Kelly.

PRIZE POEM, written for the Baltimore BURNS Club Centennial Celebration of the Birthday of BURNS, 25th January, 1859, by Thomas Fraser, Newark, N. J. [Octavo.]

Baltimore: SAMUEL S. MILLS. 1859.

TO THE MEMORY OF BURNS, Centenary Ode, by Andrew Park, author of "Silent Love," "Songs for all Seasons," &c. [Octavo Pamphlet.]

Glasgow: THOMAS MURRAY & SON. 1859.

Note on the Author. Report of the BURNS Festival, 1844.

BURNS, a Centenary Poem, by Alpha. Reprinted from *The Amateur's Magazine.* [Octavo Pamphlet.]

London: PIPER, STEPHENSON, & SPENCE. 1859.

Written by B. C. Gidley.

THE BURNS CENTENARY, a rejected Ode. Second Edition. [Octavo.]

London: MARCHANT. 1859.

THE LAUREATE OF LOVE. Lines read at Aston Hall, Birmingham, at the Celebration of the BURNS Centenary, 25th January, 1859, by J. A. Langford, LL.D. [Quarto Sheet.]

1859.

One Hundred Copies printed for private distribution by James M'Kie, Kilmarnock, by the kind permission of the Author.

J. A. Langford, born in Birmingham, 1823. Chainmaker, Printer, Poet, Historian, Journalist, Politician, at one time connected with the Birmingham *Daily Gazette*, and Birmingham *Evening News*, author of "A Century of Birmingham Life," "Prison Books and their Authors," and a volume of Poems. Received his degree of LL.D. from Tennessee.

PHRENOLOGICAL DEVELOPMENT OF ROBERT BURNS, from a cast of his Skull moulded at Dumfries, the 31st day of March, 1834, with Remarks by George Combe, author of "A System of Phrenology," "The Constitution of Man," &c. Engraved and Published by W. & A. K. Johnston, Edinburgh, 30th April, 1834. Reprinted January, 1859. [Imperial Octavo.]

1859.

Engraved vignette of the Mausoleum erected at Dumfries to the memory of ROBERT BURNS. The drawings of the Skull are ably executed by George Harvey, Esq., S.A.

"No Phrenologist can look upon this head, and consider the circumstances in which BURNS was placed, without vivid feelings of regret. BURNS must have walked the earth with a consciousness of great superiority over his associates in the station in which he was placed, of powers calculated for a far higher sphere than that which he was able to reach, and of passions which he could with difficulty restrain, and which it was fatal to indulge. If he had been placed from infancy in the higher ranks of life, liberally educated, and employed in pursuits corresponding to his powers, the inferior portion of his nature would have lost part of its energy, while his better qualities would have assumed a decided and permanent superiority."

"Observations on the Skull of BURNS" appeared in *The Phrenological Journal* for June 1834.

George Combe, born in Edinburgh, 21st October, 1788, followed the profession of the law as a writer to the Signet, gained a competence, and retired in 1837 to devote his energies to the progress of Phrenology. At the age of 31 he published "Essays on Phrenology," his first defence of the science. He was then rising into practice in his profession, but unknown in the walks of literature. He began his new life quietly, and at once entered upon a systematic arrangement of the tasks he proposed to perform. Phrenology and education obtained his first thoughts, and to these he devoted his life, lecturing in Scotland, England, America, and Germany. He did not seek leisure in his independence, but the means to do good in a wider sphere than had hitherto been open to him. His writings were numerous, the more important were, "The Constitution of Man considered in relation to external objects," which has gone through about twenty editions, comprising those in America, France, and Germany. "The relation between Science and Religion," "Moral Philosophy," "Life of his brother, Dr. Andrew Combe," &c. His most prominent characteristics were a detestation of all shams, a craving for truth, and a love of justice. Of a delicate constitution, inherited in childhood from the locality where he was brought up, his strict obedience to the laws of health, as laid down in his "Constitution of Man," enabled him to outlive the three-score years and ten. His death took place at the Hydropathic Establishment, Moor Park, Farnham, on the 19th February, 1868. His remains were brought to Edinburgh and buried in the Dean Cemetery, where a simple headstone, with a medallion portrait, marks his grave.

AN ESSAY ON THE CHARACTER AND CEREBRAL DEVELOPMENT OF ROBERT BURNS, by Robert Cox. Reprinted from the *Phrenological Journal* for September, 1834, with Observations on the Skull of BURNS, by the late George Combe, with a Portrait. [Octavo Pamphlet.]

Edinburgh: A. STEWART. 1859.

"To set forth the true character and depict the numerous phases of a life such as that of BURNS, is work for a Philosopher; but without a correct philosophy no sage could be successful in it. This is what is attempted in the following pages."

Robert Cox, a nephew of George Combe, born at Gorgie Mill, Edinburgh, 25th January, 1810. Educated for the profession of the law, he resigned its study at twenty-five years of age to devote himself to literature and science. He then accepted the post of Secretary to the Literary and Philosophical Society of Liverpool, but returned to Edinburgh in 1841 to become Editor of *The Phrenological Journal* in conjunction with his uncle, Dr. Andrew Combe, which continued to the completion of the 20th volume in October, 1847, when Dr. Combe's death made the duties heavier than his time permitted, and there were some parts of the work he could not undertake without his uncle's guidance and advice. Having a comfortable independence, Mr. Cox did not again place himself under the irksome yoke of periodical literature, but was enabled to devote himself to those studies for which he had a special interest, and on two occasions took an active part in matters affecting the public. The first was a contest with the Duke of Athole in securing the right of way through Glen Tilt, the other to induce the Scottish Railway Companies to carry passengers by Sunday mail trains. In 1853 he published "Sabbath Laws and Sabbath Duties," considered in relation to their natural and scriptural grounds, and to the principles of religious liberty; and in 1865 his exhaustive work entitled, "The Literature of the Sabbath Question," in two volumes, a perfect cyclopædia of the philosophy and literature of the Sabbath question. He also wrote a number of smaller works on kindred subjects, besides editing new editions of the works of his uncles, Andrew and George Combe. He died suddenly in Edinburgh, 5th February, 1872.

THE LIFE OF ROBERT BURNS, mostly by Thomas Carlyle. [18-mo.]

New York: DELISSER & PROCTOR. 1859.

ELEGAIC VERSES TO THE MEMORY OF BURNS, &c., by G. A. B. Lee. [Quarto.]

London: VIRTUE. 1859.

BURNS CENTENARY SCRAP BOOK for 25th January, 1859, comprising Newspaper Reports of Meetings in Scotland, England, Ireland, America, and Australia, with a selection of leading articles from *The Times, Weekly Dispatch, Scotsman, Witness,* and many local papers. Prize Poems at Festivals, and Poetical Effusions inspired by the Centenary of the Poet's birth. Woodcut Illustrations from *The Illustrated London News,* and *Pictorial Times.* Fac-simile of "The Epistle to a Young Friend," in the Poet's handwriting, all gathered from the original newspapers of the day. [Quarto.]

"A Centenary garland,
Nothing of my own, but the hand that gathered them."

Collected by the Editor of this Bibliography.

WRITINGS OF BURNS, being a Discourse delivered at Banchory on the BURNS Centenary, by Francis Adams, LL.D., M.D. [16-mo.]

Aberdeen: JOHN SMITH. 1859.

POEMS, by Charles M. Bain. [12-mo.]

Edinburgh: OLIVER & BOYD. 1859.

A tribute to the memory of BURNS, and in honour of his first Centenary—

"Not with the inglorious dead he rests—
The fairest gem in fame's regard;
Embalm'd with love in freemen's breasts—
A world's renown his meet reward.
And while o'er Doon's enchanted vale
The lark shall wake the dewy morn,
So long shall Scotia's bosom hail
The auspicious hour her Bard was born!"

LOVE, LYRICS, AND LAYS OF WAR AND PEACE, by John Petrie. [12-mo.]

London: ROUTLEDGE, WARNES, & ROUTLEDGE. 1859.

Ode on the Centenary of BURNS, dedicated to the Earl of Carlisle, dated Aberdeen, October, 1859.

REMEMBER ROBERT BURNS, an unsuccessful Poem, regarding which Sir Archibald Alison, Bart, says to the Author:—"Your touching verses on BURNS are well worthy of a lasting destiny in print." Signed Robert Kerr, 97 King Street, Kilmarnock, January 25th, 1859. [Quarto Sheet.]

1859.

SOUVENIR IN COMMEMORATION OF THE CENTENARY OF ROBERT BURNS.

Glasgow: JAMES MITCHELL & Co. 1859.

BURNS CENTENARY PRIZE SONG. Second Poem for the Kilmarnock Prize Medal, by Hugh Mackenzie.

1859.

Mr. Mackenzie has since published a small volume. In March 1877 he wrote lines on the proposed Kilmarnock BURNS Statue, and a song on laying the foundation stone of the Kilmarnock BURNS Monument, 14th September, 1878; tune—"For a' that and a' that." Also, lines on the unveiling of the BURNS Statue, 9th August, 1879.

"No mercenary bard his homage pays."

BURNS CENTENARY, by Richard Tarbet, Teacher, Darvel.

A BURNS CENTENARY POEM, by M. Fisher. (A Lady).

Carlisle: 1859.

BURNS: OR THE PLOUGHMAN BARD, a Centenary Poem, by A. B. Todd. [12-mo.]

Kilmarnock: JAMES M'KIE. 1860.

"One of the Poems sent in competition for the prize offered by the Crystal Palace Company." Preface, dated Well Hill, New Cumnock, 10th January, 1860.

See Biographical Note on Poems, Lectures, and Miscellanies, 1876.

CENTENARY POEMS, selected from the Competitive Verses written for the BURNS Festival, held at the Crystal Palace, January 25th, 1859. [Octavo.]

London: H. G. WARREN. 1860.

Preface and Biographical Notice introductory to the Poems.

THE CENTENNIAL BIRTHDAY OF ROBERT BURNS, as celebrated by the BURNS Club of the City of New York, Tuesday, January 25th, 1859. Edited by J. Cunningham. [Octavo.]

New York: LANG & LAING. 1860.

Coloured Lithograph of BURNS' Birthplace. Engraved Vignette Portrait of BURNS on Title Page. Introductory Poem, "ROBERT BURNS." Oration by Rev. Henry Ward Beecher, delivered at the Cooper Institute on Monday the 24th January, the day previous to Festival. Proceedings of the Centenary Festival at the Astor House. Two original songs written for the dinner, "The Birthday of BURNS," by Clement D. Newman, and "The King o' Men," by T. C. Latto, were sung during the evening. Tributes of the Poets, includes the Prize Ode delivered at the Crystal Palace, London, January 25th, 1859. "BURNS to a Rose brought from near Alloway Kirk in Ayrshire, in the Autumn of 1822," by Fitzgreen Halleck; "His Birthday," by Oliver Wendell Holmes, written for the Boston Celebration; "A Tribute," by John G. Whittier, delivered at the Boston Centennial. The Baltimore Prize Poem, by Thomas Fraser.

William Cullen Bryant, poet, took the chair at the Dinner Celebration, born at Cummington, Massachusetts, 3rd November, 1794. Brought up for the bar, he abandoned the profession for a literary life as journalist. Many editions of his poems are published. He died on the 12th June, 1878.

END OF THE BURNS CENTENARY PUBLICATIONS.

HOPE'S HAPPY HOME, and other Poems, by Kenneth M'Lachlan, author of "The Progress of the Sciences," "Scenes of the City by Night," &c. [12-mo.]

London: HOULSTON & WRIGHT. 1859.

"Ode to the Memory of ROBERT BURNS," "ROBIN BURNS."

The author of these poems is a son of the regiment. His father, an Argyleshire man, was colour-sergeant of the 79th Cameron Highlanders, served with Sir John Moore at Corunna, and with Wellington in the Peninsular war, and Waterloo. He was only five months old when his parents settled in Glasgow, after the reduction of the army in 1815 or 1818. After being apprenticed to the calico block printing trade, he began writing poetry for the newspapers. A friendly recognition from Mr. Tait of *The Edinburgh Magazine* fed the flame, but he was eager to become a student teacher in the Normal School, Glasgow, studying hard for that end, till the commercial crisis of 1842 threw him out of employment, and dispelled his hopes. He then went to London, which is the "City by Night" of his poems. He was living in Paisley at the outbreak of the Crimean War, and the change of fashion in printed plaids was unfortunate for his branch of work. He then accepted a situation as officer on the harbour at Greenock, and left it to begin business as a draper, which he continues to follow. It was by the advice of Patrick Dove, editor of *The Glasgow Commonwealth*, that he published a volume of poetry, "The Progress of the Sciences," followed by "Scenes of the City by Night." A second edition of "Hope's Happy Home," and other Poems appeared in 1869; and "Beauties of Scotland," and other pieces, in 1873, all of which have been well received by the Press.

THE GAMES, A NICHT WI' BURNS, and other Poems, by W. G. Coutts. [Imperial Octavo.]

New York: Published by the AUTHOR. 1860.

Dedicated to the Prince of Wales as a souvenir of his visit to America.

"Scotia's maest gifted, wayward bairn!
I'se lay my meed upon your cairn;
Each day I live the mair I learn,
My frien'! my brither!
Ye were a man beyond compairin'
Wi' ony ither."

THE VISITOR'S GUIDE TO DUMFRIES AND VICINITY. [18-mo.]

Dumfries: CURRIE & CO. 1860.

BURNS and the Dumfries Library. BURNS' House, Bank Street. BURNS' House where he died. BURNS' Mausoleum.

First edition of the Guide Book edited by William M'Dowall, author of "History of Dumfries," and editor of *The Dumfries & Galloway Standard.*

See Biographical Note, "History of Dumfries," 1867.

CYCLOPÆDIA OF ENGLISH LITERATURE, a History, Critical and Biographical, of British Authors, from the earliest to the present time. Edited by Robert Chambers. In Two volumes. [Imperial Octavo.]

London & Edinburgh: WILLIAM & ROBERT CHAMBERS. 1860.

Volume second—Biographical Sketch of ROBERT BURNS, Woodcut Portrait, and "View of BURNS' Birthplace," "Ellisland," "The Banks o' Doon, and Monument," "Lincluden Abbey," "Mausoleum, Dumfries." The Sketch written by Robert Carruthers, editor and proprietor of *The Inverness Courier.*

DORIC LAYS, being snatches of Song and Ballad, by John Crawford. Second Series. [Square 16-mo.]

"Let me but list the melodies
O' some o' Scotia's sangs,
And I will a' forget my waes,
Will a' forgie my wrangs."

IMLACH.

Edinburgh: MACPHERSON & SYME. 1860.

"The Gatherin' o' the Bards." BURNS Centenary. Account of a meeting of local Poets, and friends in his own house at Alloa, on the 25th January, 1859, with eight poems written for the occasion.

John Crawford, born 31st August, 1816, in the same room at Greenock where BURNS' "Highland Mary," his mother's cousin, died. He was early in life obliged to seek a living as a house painter, and came to Alloa in his eighteenth year. In 1850 he published the first series of "Doric Lays," which gained him some celebrity. Lord Jeffrey, in acknowledging a presentation copy, assured him how much pleased he was with his verses; and Miss Mitford, in one of her last letters, writing of the "Doric Lays," says:—"This is the true thing—a flower springing from the soil, not merely cut and stuck into the earth." The social element of his character made inroads upon his constitution as he advanced in life, and his strong frame gave way to the sad effects of over indulgence. During temporary derangement he committed suicide on the 13th December, 1873, in his 57th year. He left behind him a mass of manuscript relating to local records, intending to publish a History of Alloa. These have since been compiled into "Memorials of the town and Parish of Alloa," 1874, with a sketch of his life, a portrait, and a selection of his songs.

EVENINGS WITH THE POETS, and Sketches of their favourite Scenes, by the Author of "Success in Life," "Memorials of Early Genius," &c. [12-mo.]

"The Poet's or Historian's page, by one
Made vocal for the amusement of the rest,
Beguile the night, and set a keener edge
On female industry; the threaded steel
Flies swiftly, and unfelt the task proceeds."

COWPER.

London: T. NELSON & SONS. 1860.

Last evening. Modern Poets—Scott, Wordsworth, BURNS. Coloured Illustration of the BURNS Monument on the Banks o' Doon.

Poems selected—"To a Mountain Daisy," "Man was made to Mourn," "The Cotter's Saturday Night," "To Mary in Heaven," "Of a' the airts the wind can blaw."

A COLLECTION OF FAC-SIMILE AUTOGRAPHS from the Originals in the possession of J. Ellett Brogden, of Lincoln. [Octavo.]

Lincoln: J. E. BROGDEN. 1861.

Fac-simile Autograph of ROBERT BURNS. Lines to Mr. Syme, with a present of a dozen of porter—

"O had the malt thy strength of mind,
Or Hops the flavour of thy wit;
'Twere drink for first of human kind,
A gift that e'en for Syme were fit."

Jerusalem Tavern, Monday evening.

INGLESIDE LILTS, and other Poems, by Archibald M'Kay, author of "The History of Kilmarnock," &c. [12-mo.]

"Song sweetens toil, however rude the sound."

Kilmarnock: ARCHIBALD M'KAY. 1861.

Song, "Robin the Ploughman," written for the Kilmarnock BURNS Club, 25th January, 1856. "BURNS Centenary Song," set to music by James Armour, Esq., and sung by him at the BURNS Centenary Dinner in the George Inn Assembly Rooms, Kilmarnock, January 25th, 1859. Song, "Sandy Patrick's Barley Bree," the public house where BURNS used to meet his Kilmarnock friends. "BURNS Centenary Poem," for which the gold medal was awarded at Kilmarnock on the 25th January, 1859.

"Oh! many a glorious name is ours,
And many a thrilling bard we claim,
Whose garlands of poetic flowers
Are woven with our country's fame."

For Biographical Note on Archibald M'Kay, see "History of Kilmarnock," 1848.

THE GENIUS AND CHARACTER OF ROBERT BURNS, an Essay and Criticism on his Life and Writings, with Quotations from the best Passages, by John Wilson, late Professor of Moral Philosophy in the University of Edinburgh. [12-mo.]

"Nevertheless we are far from thinking that the problem of BURNS' Biography has yet been adequately solved. We do not allude so much to deficiency of facts or documents, though of these we are still every day receiving some fresh accession, as to the limited and imperfect application of them to the great end of biography. Our notions upon this subject may perhaps appear extravagant, but if an individual is really of consequence enough to have his life and character recorded for public remembrance, we have always been of opinion that the public ought to be made acquainted with all the inward springs and relations of his character. How did the world and man's life, from his particular position, represent themselves to his mind? How did co-existing circumstances modify him from without. How did he modify these from within? With what endeavours and what efficiency rule over them? With what resistance and what suffering sink under them? In one word, what and how produced was the effect of society on him? What and how produced was his effect on society? He who should answer these questions in regard to any individual would, as we believe, furnish a model of perfection in Biography."

T. CARLYLE.

New York: WILLIAM GOWANS. 1861.

POEMS AND SONGS, with Lectures on the Genius and Works of BURNS, and the Rev. George Gilfillan, and Letter on Sir John Franklin and the Arctic Regions, by Peter Livingston, Dundee. Tenth Edition. [Octavo.]

—"A wish—I mind its power,
A wish that to my latest hour,
Shall strongly heave my breast;
That I, for poor auld Scotland's sake,
Some useful plan or book could make,
Or sing a sang at least."

Dundee: J. PELLOW. 1862.

Lecture on ROBERT BURNS.

THE SONGS OF SCOTLAND PRIOR TO BURNS, with the Tunes, Edited by Robert Chambers. [12-mo.]
Edinburgh & London: W. & R. CHAMBERS. 1862.

Vignette. "It remained for ROBERT BURNS to arise and purge away what dross remained in the National Song. At the time of his appearance in Edinburgh (1787) a worthy tradesman named Johnson, who practised a style of music engraving by punch or stamp marking, had commenced a collection of the national songs and airs under the title of the *Scots Musical Museum*. The project caught the fancy of BURNS, and he threw himself into it with characteristic ardour. He contributed songs of his own, he gathered others hitherto inedited. He furnished, purified, and improved versions of many homely ditties. He noted down many airs also hitherto unknown to paper, and induced others to assist him, at the same time, a respectable musician, Mr. Stephen Clark, adjusted the airs and filled them with accompaniments. The final result was that Johnson's Musical Museum became all but an exhaustive collection of the Scotch Songs and their melodies, the entire number comprehended being six hundred, whereof a hundred and seventy-nine were furnished by BURNS."—*Introduction.*

FIFTY CELEBRATED MEN, their Lives and Trials, and the deeds that made them famous, illustrated with numerous Wood Engravings. [12-mo.]
London: WARD, LOCK, & TYLER. 1862.

Chapter 10, self made men, ROBERT BURNS.

"Look yonder, for example, at that young Scotsman leaning on his plough, and gazing tenderly on a field flower. What is the story of that man's life. It is ROBERT BURNS, ploughman and poet, at once a guiding star and a warning light."—*Introduction.*

TALES AND SKETCHES, by Hugh Miller. [Octavo.]
Edinburgh: A. & C. BLACK. 1863.

"Recollections of BURNS," in seven chapters.

Hugh Miller, a self-taught man of science and genius, born at Cromarty, 10th October, 1802. Fifteen years of his life passed as a stone mason, during which time his thoughts were among the rocks, and geology became his absorbing study. His earliest work, "Poems written in the leisure hours of a Journeyman Mason," appeared in 1829. His appointment for six years as bank accountant gave him more opportunity for his favourite pursuits. In 1834, "Scenes and Legends of the North of Scotland; or, the Traditional History of Cromarty," a work remarkable for the variety of its traditionable lore, spread his name and repute, and as he took an active interest in the ecclesiastical controversies of the time, he was selected in 1840 to edit *The Witness*, a twice-a-week paper, the organ of the non-intrusionists. During the remaining years of his life, besides contributing largely to his paper, he wrote, "The Old Redsandstone," "First Impressions of England," "Footprints of the Creator," "My Schools and Schoolmasters," "The Testimony of the Rocks," and two posthumous works have since appeared. He had overtaxed his brain, and for some time suffered from visions and delusions, with acute physical pain. In a moment of disordered reason, awaking from a hideous dream, he shot himself, on the 24th December, 1856, a sad and mournful termination to a life of noble exertion and high hopes. His imaginary recollections of BURNS, and other writings, were collected and published by his widow as "Tales and Sketches," leading articles, &c., among which is one of "The BURNS Festival," which appeared in *The Witness*, in August, 1844.

A TOUR IN TARTAN-LAND, by Cuthbert Bede, author of "Glencreggan; or a Highland Home in Cantire," &c. [Octavo.]
London: RICHARD BENTLEY. 1863.

Chapters 11, 12, 13. The West Church, Greenock. Grave of BURNS' "Highland Mary." The Monument and its history. Incorrect and scanty information concerning BURNS and his Highland Mary. Inquiry into the story. Highland Mary's birth, parentage, and early years. Not a dairymaid as generally supposed—nursemaid in the family of Mr. Hamilton of Mauchline. Her intimacy with Burns. His worldly position and difficulties. His Poems. Their last interview. Their parting gift of Bibles. Mary proceeds to Campbeltown. BURNS' Poems in print. Highland Mary comes to Greenock. Her relations there. The brothering feast. Her illness and death. Superstition of her friends. The lair in Greenock Churchyard. What BURNS was doing at this time. He receives the news of her death. The other side of the question. The naked truth. Ugly facts *versus* pretty poetry. The Ayrshire Don Giovanni. An amatory four in hand. Jean Armour's twins. BURNS anti-dates his attachment to Highland Mary. His probable reasons for so doing. His Biographers gulled thereby. The flaws of genius. Splendid gifts and vicious living. Characters of BURNS and Highland Mary.

"To me, his 'attachment' to Highland Mary seems one of the greatest scandals in his life."

Cuthbert Bede is the pseudonym of the Rev. Edward Bradley, born at Kidderminster in 1827. Educated at Durham University, ordained 1850, appointed incumbent of Bobbington, Staffordshire, in 1857, and Rector of Denton, Hunts, in 1859. Author of "Verdant Green," "The Curate of Cranston," and other works in prose and verse. A contributor to *Punch*, *Illustrated London News*, and other periodicals.

OUR OLD HOME, by Nathaniel Hawthorne. In Two volumes. [Octavo.]
London: SMITH, ELDER, & Co. 1863.

"Some of the haunts of BURNS. Volume 2nd, pp. 45 to 78. Visits to Dumfries, Mauchline, Ayr, BURNS' Monument, and Alloway Kirk."

"Siding with BURNS, as we needs must, in his plea against the world, let us try to do the world a little justice too. It is far easier to know and honour a Poet when his fame has taken shape in spotlessness of marble, than when the actual man comes staggering before you, besmeared with the sordid stains of his daily life. For my part, I chiefly wonder that his recognition dawned so brightly while he was still living. There must have been something very grand in his immediate presence. Some strangely impressive characteristic in his natural behaviour to have caused him to seem like a demigod so soon."

Nathaniel Hawthorne, born in Salem, Massachusetts, July 4th, 1804, educated at Bowden College, an early contributor to American periodicals. In 1837 appeared his first series of sketches, entitled, "Twice told Tales," and in 1843 "Mosses from an old Manse." A number of children's books also proceeded from his pen. As a writer of romance, he is still more noted in literary history. "The Scarlet Letter," 1850; "The House with the Seven Gables," 1851; and "The Blithedale Romance," 1852, founded on the story of the Socialist experiment at Brook farm, which, like previous attempts, proved a failure. He was for some time American Consul at Liverpool, a position not at all congenial to his way of life. He soon returned to his peaceful retreat at Concord, Massachusetts, which was far better suited to his peculiar temperament, and there passed the remainder of his days. He died on the 19th May, 1864, and lies buried in the Cemetery at Sleepy Hollow.

GLASGOW ST. ANDREW'S SOCIETY. Meeting to celebrate the Anniversary of the Birthday of BURNS, at the Bedford Hotel, on the 26th January, 1863. William Wilson, Esq., in the chair; William Burns, Esq., croupier. The Chairman's Speech in proposing the memory of BURNS, and Rhyming Epistle from David Wingate, the Collier Poet, to Councillor Wilson, Glasgow, dated February 23rd, 1863. Privately printed. [Quarto Pamphlet.]

THE SCOTTISH NATION: or the Surnames, Families, Literature, Honours, and Biographical History of the people of Scotland, by William Anderson, author of "The Life," and editor of "The Works of Lord Byron," &c. Three volumes. [Imperial Octavo.]
Edinburgh: A. FULLARTON & Co. 1863.

Portrait of BURNS by Nasmyth, engraved by Holl. Life of ROBERT BURNS, and notice of the Poet's eldest son, Robert.

PHRENOLOGICAL CHARACTER OF RORERT BURNS, given by L. N. Fowler, Practical Phrenologist, at the Mechanics' Hall, Dumfries, 25th January, 1864. Not printed.

On this occasion a cast from the skull of BURNS was presented to him by James Fraser, who took the same at the exhumation in 1834, on the death of the Poet's widow. Mr. Fowler said:—"He placed so high a value upon it, that he would have been compensated for coming to Dumfries, if it had only been to obtain the bust."

Professor Lorenzo N. Fowler was born in one of the central counties of the state of New York. His father was a strict temperance man, and his son followed his example from boyhood, helping to form the first Teetotal Temperance Society in America, and commenced lecturing on temperance when only twenty years of age at Natchez, Mississippi. He then laid the foundation of his subsequent unceasing labours in the cause of humanity and progress, which has given him a world wide reputation. In 1834 he began as a Lecturer on Physiology and the Laws of Life, health and improvement, and Phrenology, teaching men how to use the different faculties of the mind according to their normal action. He lectured on Mental Science in the United States, Canada, Nova Scotia, New Brunswick, and Newfoundland. In 1860 he crossed the Atlantic, and for 13 years visited all the principal towns in England, Scotland, and Ireland, lecturing five nights a week for ten months in the year, without being obliged to give up an engagment on account of health. He also visited the Continent, Asia, Egypt and Palestine. In his life-long labours and travels he was ably assisted and stimulated by his devoted and gifted wife, Mrs. Lydia F. Fowler, M.D., one of the most remarkable women of her time, who died 26th January, 1879. For some years past the family have taken up a permanent residence in London.

FOURTEEN DAYS IN SCOTLAND, by Edwin Waugh, author of "Sketches of Lancashire Life and Localities," "Lancashire Poems," &c. [12-mo.]
Manchester: ABEL HEYWOOD. 1864.

Ayr—BURNS' Birthplace, Kirk Alloway, &c. Tarbolton, Mauchline, and Kilmarnock.

Edwin Waugh, born at Rochdale, 29th January, 1817. Apprenticed to a bookseller and printer, and for ten years after his apprenticeship continued in that capacity. He was then appointed Secretary to the Lancashire School Association for promoting Secular Education, which he held for five years. Since then he has devoted himself to literature, has written "Poems and Lancashire Songs," &c.

REMINISCENCES OF "AULD AYR." [Octavo.]

"Low, in a sandy valley spread,
An ancient borough rear'd her head."

THE VISION.

Edinburgh: JAMES STILLIE. 1864.

BURNS' Cottage. Miller Goudie, with woodcut of the Cottage, and Auld Brig o' Doon.

"For forty years it was his lot
To share the Poet's humble cot;
And, sometimes laughin', sometimes sobbin',
Told his last interview wi' Robin."

Miller Goudie was tenant of the BURNS Cottage at Alloway Kirk for forty years, and died on 1st July, 1842, aged 84.

This work was written by James Paterson, author of "The Contemporaries of BURNS, and the more recent Poets of Ayrshire," and for some years editor of *The Ayr Observer*.

See Note on that Work, 1840.

HISTORICAL MEMOIR OF THE FAMILY OF EGLINTON AND WINTON, together with relative Notes and Illustrations, by John Fullarton, Esq., editor of Sir R. Maitland's "House of Seyton," and various other Works, printed for the Maitland Club. [Octavo.]

Ardrossan: ARTHUR GUTHRIE. 1864.

Lord Eglinton's Speech as Chairman of the Banquet to the sons of BURNS, at the Festival on the Banks o' Doon, 1844. Notice of Colonel Hugh Montgomerie of Coilsfield, 12th Earl, the patron of BURNS, see "Sodger Hugh, my watchman stented," who died 15th December, 1819, aged 80 years. Archibald William, 13th Earl, Chairman at the Festival, died suddenly at St. Andrew's 4th October, 1861, aged 49.

LOCHMABEN FIVE HUNDRED YEARS AGO; or Selections, Historical and Antiquarian, from Papers collected by the late John Parker, principal Extractor of the Court of Session, by the Rev. William Graham, Trinity, Edinburgh. [12-mo.]

Edinburgh: WILLIAM P. NIMMO. 1865.

Page 144, and Appendix 198. Notices of Jeanie Jaffray, daughter of the Rev. Andrew Jaffray, minister of Lochmaben, the heroine of BURNS' Songs, "The Blue Eyed Lassie," and "When first I saw my Jeanie's face." She married Mr. Renwick, and removed to Liverpool, but ultimately settled in New York, where she died in October, 1851, at the venerable age of seventy-seven years. A brief memoir of her life was written by Mrs. Balmanno, and is included in a volume entitled, "Pen and Pencil," New York, 1858. She is referred to in "The Life and Writings of Washington Irving." All through life she cherished a strong deep love for Scotland. Writing to her neice in 1848, she says:—"Dear Lochmaben! I remember where the very stones and stumps stood when I left it, and am often, in spirit, by the graves of my beloved parents and yours." The song, "When first I saw my Jeanie's face," was only made known, with her permission, through a relative who attended a BURNS Anniversary at New York in 1846.

SCOTTISH FREEMASON'S MAGAZINE, Registered for Transmission Abroad. No. 37, volume 4, January 1st, 1866. [Quarto.]

Edinburgh: H. W. FINLAY. 1866.

The Masonic Poets of Scotland. No. 1, ROBERT BURNS, by the Rev. Andrew R. Bonar, minister of the first charge of Canongate, Edinburgh.

BIBLIOTHECA BURNSIANA. Life and Works of BURNS, Title Pages and Imprints of the various editions in the private Library of James M'Kie, Kilmarnock, prior to date 1866. [Octavo.]

"Nature's own beloved bard."

COLERIDGE.

"He was the Chief of Bards that swell
The heart with songs of social flame,
And high delicious revelry."

CAMPBELL.

"Glory without end,
Scattered the clouds away, and on that name attend
The tears and praises of all time."

BYRON.

Kilmarnock: JAMES M'KIE. 1866.

Presented by the Publisher to each Subscriber for the Fac-simile reprint of the first Kilmarnock Edition of BURNS, 1786.

A CENTURY OF SONNETS. Lines on the BURNS Commemoration of 1859. The Funeral of Canning, and other Verses, by Jacob Jones, author of "Rural Sonnets," "Ignez De Castro," "The Anglo Polish Harp," &c. [Octavo.]

London: ALFRED W. BENNETT. 1866.

"Lines to commemorate the Hundredth Anniversary of the birth of ROBERT BURNS. These 200 lines were written to compete for the Prize offered by the Directors of the Crystal Palace Company, for the best poem which should be composed for the occasion of the BURNS Centenary. They were, subsequently, inserted in *The Oxford Chronicle* for July 2nd, 1859."

The Preface is dated the Library, Inner Temple, February 12th, 1866.

A VOLUME OF VERSES, Serious, Humorous, and Satirical, by Will. Buchanan, B.A., Editor of *The Ayr Observer*. [Octavo.]

Edinburgh: JOHN MENZIES. 1866.

"ROBERT BURNS," a Centenary Ode, 1859.

William Buchanan, born at Paisley, about 1821. Educated at the Grammar School there, and Glasgow College, where he took the first prize for Poetry in the Logic Class, became a licentiate of the Church of Scotland about 1843 or 1844. He was assistant at Kilbirnie, then presented to Kilmaurs, of which parish he was minister for some years, afterwards became editor of *The Ayr Observer*, which he conducted with such vigour and ability that the proprietors of *The Edinburgh Courant* wished to secure his services as editor of that paper. He died at Ayr shortly after this volume of verses was published.

POEMS AND SONGS, by John Inglis. [12-mo.]

Edinburgh: Printed for the AUTHOR by BALLANTYNE, ROBERTS, & Co. 1866.

Lines to the memory of BURNS.
Reply to BURNS' Detractors.

HISTORY OF THE BURGH OF DUMFRIES, with Notices of Nithsdale, Annandale, and the Western Border, by William M'Dowall, author of "The Man of the Woods," and other Poems, "The Visitor's Guide to Dumfries," &c. [Octavo.]
Edinburgh: ADAM & CHARLES BLACK. 1867.

Chapters 49 and 50. Account of BURNS in Dumfries from 1791 to his death in 1796. Localities associated with his name, notices of friends and acquaintances, death and funeral.

William M'Dowall, born at Maxwelltown, Kirkcudbrightshire, 21st July, 1815, became editor of *The Dumfries & Galloway Standard*, in 1846, which situation he still retains. The preceding year he gave to the press, "The Man of the Woods," and other Poems, "Visitor's Guide to Dumfries," 1860, second edition, 1871, and a second edition of "History of the Burgh of Dumfries," enlarged in 1873; "BURNS in Dumfriesshire," "A Sketch of the Poet's Life," 1870; "Memorials of the Old Parish Churchyard of Dumfries," 1876. At a bazaar held in Dumfries, September, 1880, to promote the movement for the erection of a Statue to the Poet, an exhibition of relics on an unprecedented scale was collected by Mr. M'Dowall, as secretary, a catalogue of which he published.

A WEEK IN AYRSHIRE, being Notes of Visits to the Homes and Haunts of BURNS, to certain Baronial Residences and Country Churchyards, and to the Graves and Battlefields of the Covenanters, a Lecture read before the members of the Warrington Mechanics' Institution, by J. Gordon M'Minnies. For private circulation. [Octavo Pamphlet.]
Liverpool: Printed by THOMAS BRAKELL. 1867.

John Gordon M'Minnies, M.P., Hope House, Warrington, Magistrate for the Borough, and formerly Alderman, senior partner in the old established firm of Messrs William Bashall & Co., cotton manufacturers, Farington, near Preston, elected Member of Parliament for Warrington at the general election in 1880.

LAST HOMES OF DEPARTED GENIUS, with Biographical Sketches of Poets, Painters, and Players, by T. P. Grinsted, with Illustrations. [12-mo.]

"Emigravit is the inscription on the tombstone where he lies;
Dead he is not, but departed, for the Artist never dies."

LONGFELLOW.

London: GEORGE ROUTLEDGE & SONS. 1867.

Illustration of the BURNS Mausoleum, Dumfries, and Sketch of the Poet's Life.

A reprint of the 1859 edition with slightly altered title page.

TO A ROSE, plucked from Alloway Kirkyard, and presented to me by T. S. H., October 22nd, 1867, A. W. B. [Privately printed Pamphlet.]

Read by the Author at the Annual Dinner of the Saint Andrew's Society, Glasgow, November 30th, 1867.

NEWCASTLE AND TYNE-SIDE BURNS CLUB. Full Report of the celebration of BURNS' 108th Anniversary in Newcastle-upon-Tyne, January 25th, 1867. Reported and Edited by W. S. Cameron and Wm. Fergusson. [Octavo.]

Newcastle-upon-Tyne: DAILY JOURNAL OFFICE. 1867.

Prize Poem, by James M'Kendrick, the successful competitor for the Gold Medal given by the Club for the best Poem on BURNS. Poem by William Lawson, Poet to the Club. Appendix contains Poems written for the occason by D. Macpherson, Piper to the Club, Adam Carse, William Fergusson, and Thomas Armstrong, Hexham.

The Newcastle and Tyne-Side BURNS Club was founded in 1866, meeting on the 1st and 3rd Wednesday in each month, the proceedings consisting of Lectures, Debates, Readings, Recitations, and Songs. The Club seeks to preserve the customs, the language, and the festivities of Scotland.

TITLE PAGES (AND IMPRINTS) OF THE BOOKS in the Private Library of James M'Kie, Kilmarnock. [Octavo.]

"——" Books, dear books,
Have been, and are, my comforts, morn and night,
Adversity, prosperity, at home,
Abroad, health, sickness—good or ill report,
The same firm friends, the same refreshment rich,
And source of consolation."

DR. DODD.

"Books are strange things, and a small drop of ink
Falling like dew, upon a thought, produces
That which makes thousands, perhaps millions, think."

BYRON.

"Is'e hae books tho' I should sell my kye."

RAMSAY.

Kilmarnock: JAMES M'KIE. 1867.

Photograph Portrait of James M'Kie. This Catalogue contains Title Pages and Imprints of all Books or Pamphlets printed and published in Ayrshire, with the Bibliotheca Burnsiana as a Supplement. Fifty Copies printed for presentation to purchasers of the Fifty Large Paper Copies of the three volumes, published in 1869, uniform with the fac-simile reprint, to complete the edition of BURNS' Poetical Works.

SCOTLAND: HER SONGS AND SCENERY, as sung by her Bards, and seen in the Camera. [Crown Octavo.]

"Wer den Dichter wird verstehen,
Muss in Dichter's Lande gehen."

GÖTHE.

London: A. W. BENNETT. 1868.

Illustrations, printed by Russell Sedgfield, Norbiton, taken by S. Thomson. "BURNS' Cottage," "Banks o' Doon," "Falls of Moness, Aberfeldy," "Alloway Kirk," and "BURNS' Monument." Thirty-seven Poems and Songs of ROBERT BURNS.

ONE HUNDRED SONGS OF SCOTLAND. Music and Words. [Royal Octavo.]

Boston: OLIVER DITSON. 1868.

One third of the collection—Songs by BURNS. Portrait of BURNS on Cover, engraved on wood, around which are characteristic groups suggested by his most popular songs.

NEWCASTLE AND TYNE-SIDE BURNS CLUB. The Speeches delivered at the Anniversary Dinner, and Seven Original Poems on Scottish Scenery, with an Account of the Presentation of the Prizes to the successful competitors, edited by William Fergusson. [Octavo.]

Newcastle-upon-Tyne: Printed by J. M. CARR. 1868.

The Gold Medal for the best Poem on Scottish Scenery was awarded to William Fergusson, *Northern Daily Express*; the 2nd prize, Silver Medal, to Thomas Thomson. Appendix contains, "Poems on Scottish Scenery," by William Lawson, Robert Fisher, Joseph Shennan, Donald Macpherson, and Miss Louise S. Anderson, eldest daughter of Professor Anderson, "The Wizard of the North," who asked the Committee to give her poem a place in the report.

TITLE PAGES AND IMPRINTS of Seventy-one different Editions of BURNS' Works that have been published in America from 1788 to 1868, compiled by Mr. William Gowans, Bookseller, New York, and presented by him to James M'Kie, Bookseller, Kilmarnock. [Manuscript in Large Octavo.]

1868.

See Prefatory Notice of William Gowans.

A MANUAL, containing a Discourse against the Christian Commemoration of the Birthday of ROBERT BURNS, delivered by the Rev. Fergus Ferguson, Dalkeith; together with a Report of BURNS' Anniversary, held in Jedburgh, 25th January, 1869. [12-mo. Pamphlet.]

Jedburgh: WALTER EASTON. 1869.

The Sermon extracted from a report in *The Scotsman*, 1st February, 1869. In a leading article the Editor writes:—"The discourse, if not edifying, is certainly amusing, and for this quality it may, with all safety, be most strongly recommended."

Articles from *The Scotsman, Evening Courant, and Dundee Advertiser.*

SHOULD CHRISTIANS COMMEMORATE THE BIRTHDAY OF ROBERT BURNS? A Discourse, by the Rev. Fergus Ferguson, Dalkeith. [12-mo.]

Edinburgh: ANDREW ELLIOT. 1869.

This discourse was delivered in the East United Presbyterian Church, Dalkeith, on Sabbath, 31st January. This is an authorised edition.

"A new form of idolatry seems about to arise in our midst—the worship of certain men of genius. In its higher form it is the worship of mere intellect, whether accompanied with moral worth or no. In the instance to which we are about to refer, it is deification or adoration of genius, dissociated from Christian principle; and in some of its lower forms, it passes into a glorification of debauchery."

THE WALLACE SHRINE, and other Poems, by Colin Rae Brown, author of "The Dawn of Love," &c. [12-mo.]

"Nothing on earth remains but fame."

Edinburgh: JOHN MENZIES & Co. 1869.

Poem, "ROBERT BURNS." The Centenary Poem revised. Biographical Note on the Author, *Scottish Annual*, 1859.

PHOTO-LITHOGRAPH FAC-SIMILES. No. 1, "Tam O' Shanter," a Tale, and "Lament of Mary Queen of Scots," by ROBERT BURNS. [Folio.]

"Ae spring brought off her master hale,
But left behind her ain gray tail:
The carlin claught her by the rump,
And left poor Maggie scarce a stump."

Photo-Lithographed by W. Griggs, with an introductory note by H. R. Sharman, Esq., of the Middle Temple, Barrister-at-Law.

London: E. W. ALLEN. 1869.

"These Photo-Lithographic fac-similes have been re-produced from the original MSS. in the possession of Ponsonby A. Moore, Esq., of Kensington, by Mr. William Griggs, of Peckham."

NEWCASTLE AND TYNE-SIDE BURNS CLUB. The Speeches delivered at the Anniversary Dinner, and Eight Original Poems on Scotland, along with an Original Ode on ROBERT BURNS, edited by William Fergusson. [Octavo.]

Newcastle-on-Tyne: COURANT OFFICE. 1869.

The Gold Medal Prize for the best Poem on Scotland was awarded by the adjudicators, James Ballantine, Edinburgh, and Henry Inglis, of Torsonce, to Daniel Macpherson; and a second prize, Silver Medal, to William Fergusson. Appendix contains, Poems on Scotland by William Cross, William Lawson, Donald Macpherson, Thomas Thomson, Thomas Armstrong, Joseph Shennan. The Ode is from the pen of Eta Mawr, the gifted authoress of "Far and Near."

POETA NASCITUR. ON THE ANNIVERSARY OF ROBERT BURNS, by Eta Mawr, author of "Far and Near; or, Translations and Originals." Reprinted from the *Durham County Advertiser*, of Friday, February 12th, 1869. [16-mo.]

Durham: ADVERTISER OFFICE. 1869.

The Ode was recited at the Anniversary Dinner of the BURNS Club, Newcastle-on-Tyne.

A COLLECTION OF POEMS AND SONGS, by the late Mr. James Stirrat, Post Master, Dalry. [12-mo.]

"Hech man! right fain and proud am I
To think the Parish o' Dalry
Can boast a bard whose native lays,
Even BURNS, were he alive might praise."

Beith: JOHN SMITH & SON. 1869.

Verses recited at the Anniversary of BURNS, Dalry, 1827. Song for the same Anniversary. Verses recited at BURNS Anniversary, Dalry, 1828. Song for the same Anniversary. Song, written for BURNS Anniversary Dalry, in 1829, and 1830.

James Stirrat, born at Dalry, Ayrshire, 28th March, 1781, educated at the Parish School, early showed an inclination to cultivate the muse, when seventeen years of age he composed several pieces of a local and personal character. He has written songs to several popular Scottish Melodies. One of the most enthusiastic admirers of the Ayrshire Poet, whose praise he celebrated at the Dalry BURNS Anniversaries. He died 19th March, 1843.

TO THE MEMORY OF BURNS, by James Macfarlan. From *The Scottish Minstrel.* The Songs of Scotland subsequent to BURNS, with memoirs of the Poets, by the Rev. Charles Rogers, LL.D., F.S.A., Scot. [Imperial Octavo.]

Edinburgh: WILLIAM P. NIMMO. 1870.

In the memoir appended to selected poems the Editor writes :—"James Macfarlan was one of the most gifted of modern Scottish Poets, born in Kirk Street, Calton, Glasgow, 9th April, 1832. In 1853 he first became known for his poems in *The Glasgow Citizen;* published a small volume in 1854, which gained him preferment as Secretary to the Athenæum, but a reckless course of life and unsteady habits soon lost him the situation. He then got a place on the staff of *The Daily Bulletin*, but his aberrations were incessant, and he was turned adrift. In 1855 appeared his "City Songs," dedicated to the Earl of Carlisle, then his "Lyrics of Life," and "The Wanderer of the West." These he personally sold in Glasgow and other towns. His intemperate habits continued through life, yet in the pot house, amid the fumes of tobacco, and the coarse rude talk of drunkards and desperadoes, he could write verses with chalk or pencil on the backs of letters, or margins of newspapers, such as no Scottish bard need blush to own. His Ode to the memory of BURNS is a remarkable effort of genius. At noon on the 25th January, 1859, he stumbled into a newspaper office in Glasgow seeking employment. The kind hearted employer handed him five shillings, requesting him to compose an Ode to be read the same evening at one of the city banquets. Before the appointed time Macfarlan sent the chairman of the meeting this celebrated tribute of the centenary, beginning :—

"In lonely hut and lordly hall a mighty voice is heard,
And 'neath its wild bewitching spell the honest brows are bared;
From Scotland's hills and twilight glens, to far Columbian floods,
It stirs the city's streets of toil, and wakes its solitudes :
It speaks no triumph reap'd with swords, it brings no conquering cry
Of buried honours, battle crown'd, and veil'd with victory;
But hearts leap loving to its note, and kindling bosoms glow,
To hail the Poet born to fame, a hundred years ago."

He sinned much, suffered much, deeply repented his misspent life, and died 5th November, 1862, in his 31st year.

A collected edition of his Poems with Life, by Colin Rae Brown, will shortly be published by James M'Kie, Kilmarnock, for the Glasgow St. Andrew's Society.

THE LOVE POEMS OF ALL NATIONS, compiled by Joseph Kaines, F.A.S.L. [12-mo.]

London: BASIL MONTAGU PICKERING. 1870.

Two selected from BURNS, headed, "Death of the Loved One," "Highland Mary," and "Last Farewell of Love," "Ae fond kiss and then we sever."

"Here is a book of tender thoughts and images, of fond solicitudes, of tumultuous and ecstatic joys."

BURNS IN DUMFRIESSHIRE, a Sketch of the last eight years of the Poet's Life, by William M'Dowall, author of "History of the Burgh of Dumfries," "The Visitor's Guide to Dumfries," &c. [Crown Octavo.]

Edinburgh: ADAM & CHARLES BLACK. 1870.

Portrait of BURNS. In his "History of Dumfries" two chapters are devoted to the life of BURNS when residing in that ancient burgh. These are re-produced in this separate form, revised and considerably enlarged, and a new chapter written, respecting the Poet's sojourn in Ellisland, and an appendix with a list of BURNS' relics in Dumfries and district.

Notice of the Author, "History of Dumfries," 1867.

LIFE STUDIES OF CHARACTER, by John Kelso Hunter, Artist, author of the "Retrospect of an Artist's Life," "Memorials of West Country Men," and "Manners of the Past Half Century." [Octavo.]

London: SIMPKIN, MARSHALL, & Co. 1870.

His recollections ranged back to the period immediately following BURNS, and he has preserved in this volume, besides episodes of the Poet's heroes, much unwritten lore connected with his life in Ayrshire. "The true version of Death and Dr. Hornbook," "Sketch of the Rev. Dr. MacKinlay, the Hero of the Ordination," and other BURNS Celebrities, are among his Life Studies of Character.

John Kelso Hunter, Shoemaker, and Portrait Painter, born in a cottage at Gillhead, Dundonald, 15th December, 1802, where he was apprenticed to shoemaking. He then removed to Kilmarnock, where he resided many years, and began his favourite pursuit as an artist, working alternately at the cobbler's stool and the easel. He lived through a long life at Paisley, Glasgow, and Gourock, and brought up a large family on very straitened means, besides doing many generous acts to help the distressed. He was known to newspaper readers as "Tammas Turnip," and has left traits of Scottish life which have, besides their humour, much historical interest. In 1868 he published "The Retrospect of an Artist's Life," being memorials of West Country life and manners of the past half Century, and an account of his own struggles. "Life Studies of Character," in 1870. He died at Pollockshields, Glasgow, on the 3rd February, 1873, in the 71st year of his age.

THE QUIVER, Saturday, February 19th, 1870. [Royal Octavo.]

London: CASSELL, PETTER & GALPIN. 1870.

St. Michael's Churchyard, Dumfries, the grave of ROBERT BURNS. Woodcut illustration of the Mausoleum of BURNS.

"Many who saw the poet's robes soiled with earthly stains, now feel that the baptism of death has purified his garments. The Ayrshire Ploughman was not faultless, but over his grave, in St. Michael's Churchyard a whole nation has uttered its verdict."

THE POETICAL WORKS OF JOHN GREENLEAF WHITTIER, Complete Edition. [Square 16-mo.]

Boston: FIELDS, OSGOOD & Co. 1870.

BURNS: on receiving a sprig of heather in blossom. Lines read at the Boston Celebration of the Hundredth Anniversary of the birth of ROBERT BURNS. 25th, 1st Month, 1859.

J. G. Whitter, American Poet, born near Haverhill, Massachusetts, 17th December, 1807. He was eighteen years of age before he devoted himself seriously to the work of his education, after four years study, two of which were at a Friend's College, he went to Boston in 1829 to edit *The American Manufacturer*, and in 1830 became editor of *The New England Weekly Review*, published at Hartford, Connecticut, but in 1832 he returned to Haverhill to edit *The Haverhill Gazette*, and to work upon his farm; and was twice the representative of Haverhill in the General Assembly or Senate of the State. In 1836 he became one of the Secretaries of the American Anti-Slavery Society, and edited *The Pennsylvania Freeman* a vigourous anti-slavery paper. In 1840 he settled at Amesbury, where he has since lived. His first publication "Legends of New England," in prose and verse appeared in 1831, and has been followed by a succession of Poems, Songs, and Ballads, about twenty different volumes.

NEWCASTLE AND TYNE-SIDE BURNS CLUB. Full account of the proceedings at the Anniversary Dinner, with Twelve Original Poems, edited by William Fergusson. [Octavo.]

Newcastle-upon-Tyne: COURANT OFFICE. 1870.

The Gold Medal was awarded by the adjudicator, James Hedderwick, of Glasgow, to James Milne, and the Silver Medal to Thomas Thomson. Poems in competition, "The Auld Kirkyard," by P. W. Duff; "Love," by Joseph Shennan; "To my Native Flowers," by Donald Macpherson; "To Teetotalers," by William Lawson; "Christmas," by Robert English; "The Field of Glory," by Juvenis; "Sir James," by George W. Somerville; "Aspirations," by William Cross; "Town and Country," by Thomas Armstrong; "Bannockburn," by William Fergusson.

THE SCOTTISH MINSTREL. The Songs of Scotland subsequent to BURNS, with Memoirs of the Poets, by the Rev. Charles Rogers LL.D., F.S.A., Scot., Historiographer to the Historical Society. [Imperial Octavo.]

Edinburgh: WILLIAM P. NIMMO. 1870.

A reprint of the 1855 edition, with many recent poets not included in the former work, and at a price more generally accessible. Contains poem "To the Memory of ROBERT BURNS," by James Macfarlan, written for the Centenary Celebration in Glasgow, and, "Ode on the Centenary of BURNS," by Isabella Craig Knox (Isa Craig), the Prize Poem of the Crystal Palace Competition.

For Biographical notice of the Editor, see Genealogical Memoirs of the Family of Burnes, 1877.

BELGRAVIA, A LONDON MAGAZINE, conducted by M. E. Braddon. Volume 2. [Octavo.]

London: WARWICK HOUSE, Paternoster Row. 1870.

No. 8, October, 1870. "The Loves of Famous Men," by Percy Fitzgerald, M.A., author of "Bella Donna," "Diana Gay," &c. No. 5, BURNS.

"These blemishes in the case of BURNS were positively startling, and a more detailed examination than the world or his countrymen have hitherto been inclined to make, would exhibit a very curious picture of Caledonia's National Poet. Not merely a free thinker, but an aggressive free thinker of the vulgar Tom Paine school; one that indulged in coarse and shallow jest at the common principles of religion; who indulged in that cheapest and easiest of all forms of humour, burlesquing the scriptures; a man who, as he walked through life, left his path behind strewn with abandoned maids, and the unlucky burdens results of that folly; a man who was a drunkard, and whose chief enjoyment was found in debauchery; who revelled in pothouse joviality; and who finally, with a wife and large family dependant on him, hurried himself by his excesses at an early age from the world, can hardly be allowed that indulgent plea of frailties, or 'specks upon the sun.'"

Percy Hetherington Fitzgerald, M.A., F.S.A., born in 1834, at Fane Valley, County Louth, Ireland. Educated at Stonyhurst College, Lancashire, and Trinity College, Dublin, called to the Irish bar, and appointed a Crown Prosecutor on the North Eastern Circuit, author of various works of fiction, which originally appeared in *All the Year Round, Dublin University Magazine,* and *Once a Week.* He has also written lives of Sterne, Garrick, Charles Lamb, the Kembles, &c.

AUTOBIOGRAPHICAL REMINISCENCES, including Recollections of the Radical years, 1819-20, in Kilmarnock. The First Election for the Kilmarnock Burghs, 1832. Kay's Edinburgh Portraits—how they were got up in 1837-39, by James Paterson, principal Writer of the Memoirs of Kay's Portraits, author of "The History of the County of Ayr," and various other Works. [12-mo.]

Glasgow: MAURICE OGLE & Co. 1871.

James Paterson wrote "The Contemporaries of BURNS, and the more recent Poets of Ayrshire." He was on the staff of *The Ayr Observer* at the time of the BURNS Festival in 1844, and gives an account of it in this volume; also, notices of the BURNS Monument and Miller Goudie, a Poem written for the BURNS Festival in 1859. Dr. Burns of Monkton, the Poet's nephew, and the Free Kirk. William Simpson, Schoolmaster, Ochiltree, author of "The Answer to a Rhyming Epistle to a Tailor," attributed to BURNS.

For Biographical Note on Paterson, see Contemporaries of BURNS, 1840.

THE VISITOR'S GUIDE TO DUMFRIES AND VICINITY, by William M'Dowall, author of "History of Dumfries," "BURNS in Dumfriesshire," &c. Second Edition. [Crown Octavo.]

Dumfries: CURRIE & Co. 1871.

Memorials of ROBERT BURNS. Mechanics' Institute and Library. The House in which the Poet lived and died. The Mausoleum. The first edition appeared in 1860.

"This second edition has been to a great extent re-written, and very considerably enlarged."—*Preface.*

THE POETICAL WORKS OF SIR ALEXANDER BOSWELL of Auchinleck, Baronet, now first collected and edited, with Memoir, by Robert Howie Smith. [12-mo.]

Glasgow: MAURICE OGLE & Co. 1871.

Verses recited at a BURNS Anniversary dinner in 1818. Stanzas to the memory of BURNS. Two seperate poems. Founder of the Alloway Burns Monument.

Sir Alexander Boswell, Bart., eldest son of James Boswell the biographer of Dr. Johnson, born 9th October, 1775, educated at Eton and Oxford University, and settled on his Auchinleck Estate, where he became a power in the County, as a Road Trustee, Commissioner of Supply, and Colonel of Yeomanry, as well as an active Magistrate. For his valuable services in preserving the peace during the troublous times of 1819, he was created a Baronet, a distinction acknowledged by all classes to be well merited. Apart from the historic memories of Auchinleck, the renown of its library, and the unique productions of its private printing press; the accomplishments of its proprietor as a poet and host, combined to render the mansion a centre of attraction to strangers of taste and erudition. In 1803 Mr. Boswell published a small volume of "Songs chiefly in the Scottish Dialect," this was followed by "Edinburgh; or the Ancient Royalty," in 1810; "Clan-Alpin's Vow," a fragment, in 1811; and "Songs in the Justiciary Opera," in 1816. During the excited decade which preceded the Reform Bill of 1832, when party feeling made shipwreck of many friendships, a "New Whig Song," appeared in the *Glasgow Sentinel*, which insinuated cowardice to James Stuart, younger of Dunearn, and being attributed to Boswell, resulted in a challange to fight, when Sir Alexander fell mortally wounded on the 26th March, 1822. A complete list of the works printed at the Anchinleck press is given in Martin's Bibliographical Catalogue of Books, privately printed, London, 1834.

NOBLE LOVE and other Poems, by Colin Rae Brown. [Square 12-mo.]
London: WILLIAM SKEFFINGTON. 1871.

The Proem to "Noble Love," contains a tribute to BURNS. The Author's Centenary Poem, "ROBERT BURNS," is here reprinted with a few verbal alterations, some of the closing verses omitted, and others substituted in their place.

For Biographical Note, see *Scottish Annual*, 1859.

NEWCASTLE AND TYNE-SIDE BURNS CLUB. The Speeches delivered at the Anniversary Dinner, and Nine Original Poems on Sir William Wallace, edited by James Thomson, Honorary Secretary. [Octavo.]
Newcastle-on-Tyne: J. M. CARR. 1871.

The Gold Prize Medal was awarded by Professors J. S. Blackie and Masson, to J. D. Milne; and Silver Medals to J. Shennan and G. W. Sommerville. Poems also printed from Thomas Thomson, Wm. Rendall, Robert Fisher, H. Syme, Thomas Armstrong, and J. K. Smith, the last disqualified for competition having been sent too late.

A BOOK OF MEMORIES of Great Men and Women of the Age, from personal acquaintance, by S. C. Hall, F.S.A. Second Edition. [Small Quarto.]

"History may be formed from permanent monuments and records, but lives can only be written from personal knowledge, which is growing every day less and less, and in a short time is lost for ever."—DR. JOHNSON.

"We have undertaken to discourse here for a little on Great Men, their manner of appearance in our world's business, how they have shaped themselves in the world's history, what ideas men formed of them, what work they did."—*Hero Worship*—CARLYLE.

London: VIRTUE & Co. 1871.

Account of the BURNS Festival on the Banks o' Doon, 6th August, 1844, with Fac-simile Autographs of the surviving children of the Poet, assembled at Mrs. Begg's cottage on the eve of the Festival. Notice of Professor John Wilson, and his Speech on the memory of BURNS. Pages 319 to 326.

Samuel Carter Hall, F.S.A., born at Topsham, Devonshire in 1801, a barrister-at-law, began his professional labours as reporter for *The New Times;* succeeded Thomas Campbell, the Poet, in 1830, as editor of *The New Monthly Magazine*, and in 1839 established *The Art Journal*, with which his name has been so long associated, retiring from his life-long post at the close of the year 1880. Editor of "The Book of Gems," "Book of British Ballads," and other Works; assisted in founding the Hospital for Consumption, the Governess's Institution, and various charities in London. Mr. and Mrs. S. C. Hall wrote a full account of the BURNS Festival for *The Illustrated London News*, 17th August, 1844, which appeared in that paper with Illustrations.

A second edition of this work published in 1877, by Virtue & Co., limited, London. Mrs. S. C. Hall died 30th January, 1881.

LIFE OF ROBERT BURNS, by John Gibson Lockhart, D.C.L., author of "The Life of Napoleon," editor of "The Spanish Ballads," &c. A New Edition, with Notes on the Death of the Poet's Widow, and a Memoir of the Author. [12-mo.]
London: WILLIAM TEGG. 1871.

A reprint of previous editions with an Appendix. Death and character of Mrs. Burns, re-printed from *The Dumfries & Galloway Courier*, 2nd and 9th April, 1834, and a sketch of Lockhart's life.

For Biographical Notice of the Author, see Life of BURNS, 1828.

ON ROBERT BURNS, an Address. Judas the betrayer—his ending, a Poetical Fragment, by the late Alexander Stuart Logan, Advocate, Sheriff of Forfarshire. [12-mo.]

Edinburgh: EDMONSTON & DOUGLAS. 1871.

On ROBERT BURNS, an Address delivered at the Centenary Festival celebrated at Dundee on the 25th January, 1859.

Alexander Stuart Logan, born at St. Ninians, Stirlingshire, in 1811, where his father was minister of the Relief Church. He was called to the Bar in 1835, and achieved an honourable place in his profession, distinguished more by his great common sense and judgment than by his learning, ingenuity, adroitness or eloquence. He could not take pains to split straws, but he had a ready ridicule which could turn up or blow away the straws which somebody else had split. As a judge in his own court, he was never excelled for judgments which were truly judicious. He was chairman of the Dundee Centenary Demonstration in honour of BURNS. He was in failing health for two years before his death, which took place on the 2nd February, 1862, in the 51st year of his age.

MURRAY'S CHOICE RE-PRINTS. The Life and Genius of ROBERT BURNS, by J. G. Lockhart. [12-mo.]

"I can think of no verse since Shakespeare's, that has so much the appearance of coming sweetly from nature."—WILLIAM PITT.

London: ALEXANDER MURRAY & CO. 1872.

"Although all that found place in the original issue is not re-printed here, that relating specially to BURNS, and written by Lockhart, is fully given. To condense without abridgment is no easy task, and to attempt it on an Essay of Lockhart was an arduous one, but space being saved and cost lessened, opens the way to aid in the diffusion of knowledge, and such is the aim of these Choice Reprints."—A. M.

For Notice of Lockhart, see Life of BURNS, 1828.

MEMOIR OF ROBERT CHAMBERS, with Autobiographic Reminiscences of William Chambers. [12-mo.]

Edinburgh: W. & R. CHAMBERS. 1872.

The genial and painstaking biographer of BURNS.

"On none of his later works did he look back with so much heartfelt pleasure and satisfaction, and none deserves greater praise for its remarkable fidelity than that concerning ROBERT BURNS. Here, for the first time, the life of the Poet, with all its lights and shades, was correctly delineated. The story of Highland Mary, and the dark days of Dumfries, were placed truly before the world, and allusions in the poems and letters were fully explained. Of all future editions of the Scottish Poet, this explanatory and chronological one must form the basis."—*Memoir.* Page 363.

For Biographical Note on Robert Chambers, see his edition of BURNS, 1856.

BURNS: AN ESSAY FOR THE WORKING CLASSES OF SCOTLAND. Part 1. His influence as a Moral Teacher and Social Reformer, by a member of the Literary Institute. [Octavo pamphlet.]

"Men's evil manners live in brass; their virtues we write in water."

Edinburgh: MACLACHLAN & STEWART. 1872.

No second part published.

MUCH ABOUT KILMALCOLM, a famous Old Health-giving part of Scotland; containing also a pleasing account of the Country and various places round the Village, by Alexander S. Gibb, author of "Translations from Buchanan's Jephtha and Baptist," &c. [12-mo.]

"Here be woods as green
As any: air likewise as fresh and sweet
As where smooth Zephyrus plays on the fleet
Face of the curled stream, with flowers as many
As the young spring gives, and as choice as any:
Here be all new delights, cool streams and wells,
Arbours o'ergrown with woodbines, caves and dells:
Choose where thou wilt, whilst I sit by and sing,
Or gather rushes to make many a ring
For thy long fingers."

FLETCHER'S FAITHFUL SHEPHERDESS.

Glasgow: ROBERT LINDSAY. 1872.

Account of James, Fourteenth Earl of Glencairn, the patron of BURNS. A story of Greenock, the death of Highland Mary.

A STONE FOR THE POET'S CAIRN. Glorious ROBERT BURNS, a panegyric on his Life and Genius, by Alex. Ross Urquhart. [Octavo pamphlet.]

"Enough of sorrow, wreck and blight;
Think rather of those moments bright
When to the consciousness of right
His course was true,
When wisdom prospered in his sight
And virtue grew."

Glasgow: WILLIAM LOVE. 1872.

BLACKWOOD'S EDINBURGH MAGAZINE, [Octavo.]
Edinburgh: WILLIAM BLACKWOOD & SONS. 1872.

February 1872, No. 1576, a Century of great poets, from 1750 downwards. No. 5, ROBERT BURNS.

"Shakespeare is, and praised be heaven no critic has it in his power to barter him for any classic piece of perfection observant of all the rules of art, as some critics would have gladly done little more than a century ago; but not even for a second Shakespeare could we let go our BURNS. We refuse to believe that education would have mended him, or that the Poet, had he been more than a Ploughman, would have been a greater Poet. We are much more ready to believe that the very reverse is the truth, and that if ever man was anointed and consecrated to a special work in this world, for which all his antecedents, all his training, all his surrounding circumstances combined to fit him, ROBERT BURNS was that man."

Written by Mrs. Margaret Oliphant, Novelist and Biographer, of Scotch Parentage, born in Liverpool, 1818. Her first novel appeared in 1849, entitled, "Passages in the Life of Mrs. Margaret Maitland of Sunnyside." This was followed by a long series of "Works of Fiction," which have secured her a wide-spread reputation not only in this Country, but also in the United States of America. As a Biographer, she has written "The Life of Edward Irving," "St. Francis of Assisi," "Memoirs of Comte de Montalembert," and "The Makers of Florence," "Dante," "Giotto," "Savonarola and their City." "A Century of great Poets" since published in a volume.

THE LADDIE'S LAMENTATION ON THE LOSS OF HIS WHITTLE, and other Poems, by Robert Leighton, author of "The Bapteesment o' the Bairn," &c.

London: STRAHAN & Co. 1872.

Poem, "For the Centenary of ROBERT BURNS," recited by the Author at the celebration in the BURNS Cottage, Alloway, on the 25th January, 1859.

Robert Leighton, Poet, born in Dundee, February 20th, 1822, resided for some time at Ayr, but ultimately settled in Liverpool in commercial life. In 1855 he published his first volume of poetry, "Rhymes by Robin." A larger edition of Poems in 1861, and another in 1869. After a long and severe illness he died at Liverpool, 10th May, 1869, at the early age of 47 years. A new and enlarged edition of his Poems printed after his death, and a second collection of unpublished Poems, entitled, "Reuben, and other Poems." Buried in St. James's Cemetery, Liverpool.

A RUN THROUGH THE LAND OF BURNS AND THE COVENANTERS, by John Longmuir, LL.D., author of "Dunnottar Castle," "Ocean Lays," &c. [12-mo.]

Aberdeen: WILLIAM LINDSAY. 1872.

BURNS' Birthplace and Cenotaph. BURNS in Dumfries. Monument on the Calton Hill.

John Longmuir, M.A., LL.D., born near Stonehaven, November 13th, 1803, educated at the Grammar School and Marischal College, Aberdeen; Teacher of English, Anderson's Institution, Forres, 1829; Evening Lecturer, Trinity Church, Aberdeen, 1837; Minister of Mariner's Church, Aberdeen, 1840; joined the Free Church with his congregation, 1843; appointed Lecturer on Natural Science in King's College and University, Old Aberdeen, 1853. Obtained his degree of LL.D. in 1858. Has written many volumes of Poetry and Prose, and compiled and edited several useful Dictionaries, his most important being the new quarto edition of "Jamieson's Scottish Dictionary."

ROBERT BURNS' COMMONPLACE BOOK. Printed from the Original Manuscript in the possession of John Adam, Esq., Greenock. Privately printed. [Octavo.]

Edinburgh: WILLIAM PATERSON. 1872.

Only 150 copies printed.

"The re-production of the original has been made with the most scrupulous adherence to the exact form in which it exists, in the most minute particulars. The Orthography has been preserved in every instance, the punctuation retained, wherever any indication of it existed. No single word has been added, no one altered, or omitted, and with the most perfect truth, it may be said, that *this*, the most interesting record of the first phase of the literary career of BURNS, is given absolutely as he left it."—*Preface, dated Greenock, 25th January, 1872,* initialed "C.D.L."

NEWCASTLE AND TYNE-SIDE BURNS CLUB. Six Original Poems, including the Prize Ones, by Messrs T. Thomson, and J. K. Smith, with an Introduction by James Thomson, Secy. [Octavo.]

Newcastle-upon-Tyne: JOHN CHRISTIE. 1872.

The Prize Gold Medal was awarded by the Rev. George Gilfillan, Dundee, to Thomas Thomson, and the Silver Medal to J. K. Smith. Poems "On Sir Walter Scott," by Joseph Shennan; "The Beau Ideal," by Joseph Shennan; "The Outcast," by J. M'George; "Consumptions Triumphal Song," by J. M'George. The Prize Poem is entitled "Musings in December," and the Second Prize, "The Gatherin o' the Bards."

This was the last meeting of the Club.

TAM O' SHANTER, a Tale, and Lament of Mary Queen of Scots, by ROBERT BURNS. [Folio.]

" Ae spring brought off her master hale,
And left behind her ain gray tail :
The carlin claught her by the rump,
And left poor Maggie scarce a stump."

The Original Manuscript re-produced by the Photo-Chromolith process, with an Introduction by Moy Thomas, Esq., and a Glossary.

London: ADAMS & FRANCIS. 1873.

"The process of Photo-Lithography renders it impossible that there can be any difference in the minutest particular between the copy and the thing itself. To all, therefore, who take an interest in Autographs, these pages, with their blots, their erasures, and interlineations, are as authentic and as valuable as if every mark had actually been traced on the paper by the Poet's pen."—*Introduction.*

LILTS ON THE DORIC LYRE, a Collection of Humorous Poems and Versified Sketches of Scottish Manners and Character, by Alex. G. Murdoch. [12-mo.]

"Auld chimes an' auld rhymes
Gar us think on auld times."

OLD SCOTCH PROVERB.

Glasgow: A. F. SHARP & Co. 1873.

"Scotland's Laurell'd Three," (Wallace, Knox, and BURNS). "Minstrel Robin," an anniversary tribute.

" Heaven scatters broad her gifts to men,
Her prophets, an' her preachers ;
But while we honour them, let's bless
Oor ballad-makin' teachers."

Alexander G. Murdoch, born in Glasgow, April, 1843. He first went as shop boy to a bookseller, then bound apprentice to engineering at the age of 15, lightening his labour by courting the muses, and contributing to local newspapers. He was a successful competitor for a prize offered by the proprietors of *The People's Friend*, Dundee, for the best Poem in the Christmas number. He also gained the Silver Prize Medal for the best poetical tribute to the memory of BURNS on the occasion of the inauguration of the Kilmarnock BURNS Monument, 9th August, 1879, and is author of "The Belles of Mauchline," a novel founded on friendship and love chapters in the early life of ROBERT BURNS, printed in *The Dundee Weekly News.*

HISTORY OF THE LODGE OF EDINBURGH, (Mary's Chapel). No. 1. Embracing an Account of the Rise and Progress of Freemasonry in Scotland, by David Murray Lyon, one of the Grand Stewards of the Grand Lodge of Scotland, Senior Provincial Grand Warden of Ayrshire, Honorary Corresponding Member of the Verein Deutcher Freimaurer, &c. [Quarto.]

Edinburgh and London: WILLIAM BLACKWOOD & SONS. 1873.

BURNS and the Laureateship of Canongate, Kilwinning. BURNS in the Edinburgh Lodges. BURNS' Masonic Contemporaries. BURNS' Mother Lodge.

ROBERT BURNS AND MASONRY. Printed for private circulation [12-mo.]

Liverpool: 1873.

A reprint of a paper in *The People's Friend*, Dundee, 20th November, 1872, written by James Gibson, editor of "The Burns' Calendar," "Burns' Birthday Book," &c.

Only 100 copies printed for private circulation.

See note on Burns' Calendar, 1874.

RECOLLECTIONS OF A TOUR MADE IN SCOTLAND. A.D., 1803, by Dorothy Wordsworth, edited by J. C. Shairp, LL.D. *Edinburgh:* EDMONSTON & DOUGLAS. 1874.

Contains, "Visit to the Grave of BURNS." Poems, "To the Sons of BURNS," "At the Grave of BURNS." "Thoughts suggested the day following, on the Banks of Nith, near the Poet's residence," by William Wordsworth, Poet.

> "'Mid crowded obelisks and urns
> I sought the untimely grave of BURNS."

Dorothy Wordsworth, only sister of the Poet, William Wordsworth, born at Cockermouth on Christmas Day, 1771. She was the Poet's guide, philosopher, and friend through life. The sister's eye was ever on the watch to provide for the Poet's pen. For eight years brother and sister lived on a small income in a two-storey cottage at Grasmere. The advent of Mrs. Wordsworth brought no change to Dorothy. She continued to fill to brother and wife the same place, sharing the household duties and family interests, and accompanying the Poet on his rambles, as on this tour in Scotland, when brother and sister had for their fellow-traveller Samuel Taylor Coleridge, the Poet. "With original powers which, had she chosen to set up on her own account, might have won for herself high literary fame, she was content to forget herself to merge all her gifts and all her interests in those of her brother. She thus made him other and higher than he could have been had he stood alone, and enabled him to render better service to the world than without her ministry he could have done." She survived her brother five years, and died at Rydal Mount in January, 1855, at the age of 83 years, and lies buried by his side in Grasmere Churchyard.

THE POETICAL REMAINS OF WILLIAM GLEN, with a Memoir by the Rev. Charles Rogers, LL.D., and an account of the Aberfoyle Orphanage, conducted by the Poet's widow and daughter, by Mrs. George Cupples. [16-mo.]

Edinburgh: WILLIAM PATERSON. 1874.

Poem, "In Memory of ROBERT BURNS."

William Glen, born in Glasgow, 14th November, 1789, followed a mercantile life in the West India trade, and for some time lived in one of the West India Islands. In 1814 he became one of the managers of the Merchant's House, Glasgow, and a director of the Chamber of Commerce, but was not successful in business. He had a hard struggle with the world in maintaining himself and his wife, being too fond of congenial society. In 1815 he published a small volume of "Poems chiefly Lyrical." One of his songs, "Waes me for Prince Charlie," has obtained a world-wide reputation, as the most touching of all the Jacobite songs. After some years of delicate health, he died in Edwin Place, Gorbals, Glasgow, December, 1826.

THE BURNS CALENDAR, a Manual of Burnsiana, relating events in the Poet's history, Names associated with his Life and Writings, a Concise Bibliography, and a record of BURNS' Relics. [Quarto.]

"All hail! my own inspired Bard!
In me thy native muse regard!
Nor longer mourn thy fate is hard,
Thus poorly low!
I come to give thee such *reward*,
As *we* bestow.
* * * * * * * * * * *
"*And wear thou this*, she solemn said,
And bound the Holly round my head:
The polished leaves and berries red,
Did rustling play;
And, like a passing thought, she fled
In light away."

THE VISION.

Kilmarnock: JAMES M'KIE. 1874.

Only 600 copies printed—Price 7/6. All subscribed for previous to publication. Portrait of BURNS. Preface contains notices of William Simpson, Schoolmaster, Ochiltree, "Winsome Willie;" John Wilson, Tarbolton, the hero of "Death and Dr. Hornbook;" John Goudie, "Terror of the Whigs;" Charlotte Hamilton, Margaret Chalmers, Jeanie Jaffray, "The Blue-Eyed Lassie;" and Maria Riddel of Woodley Park, Dumfries. A tabulated list of all known editions of BURNS up to 1874, and addenda on the true mode of spelling the name—BURNES, BURNESS, or BURNS.

James Gibson, editor of "The BURNS Calendar," "A Son of the Rock," born at Stirling, 2nd January, 1819, educated at Kilmarnock Academy, apprenticed to the drapery trade. For twenty years on the road as a commercial traveller in England, an early friend and supporter of "The Commercial Travellers' Schools," and the first country subscriber elected on the London Board of Management; retired from the road at Christmas, 1866, when a silver tea and coffee service was presented to him by his commercial friends in the North of England; settled in business at Liverpool since 1867. Editor of "The BURNS Birthday Book," and author of "Inscriptions on the Tombstones and Monuments erected in memory of the Covenanters," and editor of this "Bibliography of ROBERT BURNS."

BURNS AND HIS KILMARNOCK FRIENDS, with other Pieces in Prosé and Verse, by Archibald M'Kay, author of "The History of Kilmarnock," &c. [12-mo.]

Kilmarnock: ARCHIBALD M'KAY. 1874.

BURNS and his Kilmarnock Friends—"A nicht in Sandy Patrick's." "Visit to Scenes and Haunts rendered famous by ROBERT BURNS." Tarbolton and Mauchline. Poem, "Our own ROBERT BURNS." "BURNS' Centenary Poem and Song," from "Ingleside Lilts, and other Poems."

Notes in the appendix descriptive of Sandy Patrick's "Public," John Goudie, Robert Muir, Thomas Samson, Gavin Turnbull, and Jeanie Glover.

For Biographical note, see the Author's "History of Kilmarnock," 1848.

CATALOGUE OF MANUSCRIPTS, RELICS, AND ILLUSTRATIONS IN BURNS' MONUMENT MUSEUM, EDINBURGH. Open Daily in Summer from 8 a.m., to 7 p.m.; in Winter, 10 a.m., to 3 p.m. Admission, Twopence. [12 mo. pamphlet.]

The Monument was erected in 1833 to the memory of BURNS, from a design by Thomas Hamilton, and is under the charge of the Lord Provost, Magistrates, and Town Council of the City.

THEOLOGY IN THE ENGLISH POETS. Cowper, Coleridge, Wordsworth, and BURNS, by the Rev. Stopford A. Brooke, M.A., Chaplain in ordinary to Her Majesty the Queen, Minister of St. James's Chapel, York Street, St. James's. [Octavo.]
London: HENRY S. KING & Co. 1874.

Lectures 14, 15, and 16—"ROBERT BURNS." These Lectures were delivered on Sunday afternoons in St. James's Chapel during the season of 1872.

"When I made this experiment, I had long desired to bring the pulpit on Sunday to bear on subjects other than those commonly called religious, and to rub out the sharp lines drawn by that false distinction of sacred and profane."

The Rev. Stopford Agustus Brooke, M.A., born at Dublin in 1832, educated at Trinity College, graduated B.A. in 1856, and M.A. in 1858. Curate of St. Matthew's, Marylebone, from 1857 to 1859, and Kensington from 1860 to 1863. Minister of St. James's from 1866 to his removal to Bedford Chapel, Bloomsbury in 1876. In September, 1880, he placed his resignation, as a minister of the Church of England, in the hands of the Bishop of London, in consequence of not being able any longer to conform to her doctrines. Author of "The Life and Letters of Rev. F. W. Robertson." "Primer of English Literature," and several volumes of Sermons.

SOME ACCOUNT OF THE GLENRIDDELL MSS. OF BURNS'S POEMS, with several Poems never before published, edited by Henry A. Bright. Printed for private distribution. [Small Quarto.]
Liverpool: GILBERT G. WALMSLEY. 1874.

The two volumes of Glenriddell MSS. are in the Athenæum Library, Liverpool, and consist of Poems and Letters written by BURNS, and selected by the Poet from his unprinted collection for Robert Riddell of Glenriddell. These volumes had been so carefully preserved under lock and key, that very few, even of the proprietors of the Athenæum, knew of their existence. They are now placed in a glass case, and may readily be inspected. The Editor has carefully examined and collated the volume of Poems with the Kilmarnock and Cambridge Editions of BURNS. Memoranda regarding Capt. Robert Riddell of Glenriddell, communicated by W. Scott Douglas.

"Of the Poems I give a complete catalogue, transcribing in full such as are unpublished. The titles and any notes before the first line are exactly as they appear in MSS. No alteration of any sort has been made in BURNS's spelling or punctuation. I must leave it to others to criticise these unpublished Poems, and to show that, if of unequal merit, they have still their value and interest."—*Preface.*

H. A. Bright is partner in the well-known shipping firm of Gibbs, Bright, & Co., Liverpool, a Magistrate of the City, and author of "A Year in a Lancashire Garden."

THE LOVES OF BURNS, by G. D. MacKellar. [12-mo.]
Glasgow: A. F. SHARP & Co. N. D.

Engraved Portrait of BURNS, with extract from BURNS to Clarinda. Highland Mary, Jean Armour, and Clarinda.

IN AYRSHIRE: a Descriptive Picture of the County of Ayr, with relative Notes on interesting Local Subjects, chiefly derived during a recent Personal Tour. Part first. The District of Cunninghame, with Historical Introduction, &c., by William Scott Douglas, Editor of the "Kilmarnock Edition of BURNS."
Kilmarnock: M'KIE & DRENNAN. 1874.

Notices of BURNS at Kilmarnock and Irvine.

THE TRUTH SEEKER, edited by the Rev. John Page Hopps. [Octavo.]
London: TRÜBNER & Co. 1874.

Vol. xii., page 14. "The Deil's Reply to ROBERT BURNS."

The following clever poem, in imitation of BURNS, is dated "From my chair in Lumley Den, Forfarshire, September 6th, 1793." Though purporting to be from the pen of his Satanic Majesty, we are inclined to think that it was written by some pawky Scotchman. There are in all 28 stanzas :—

"O waes me, RAB! hae ye gane gyte?
What is't that gars ye tak' delight
To jeer at me, and ban, and flyte,
In Scottish rhyme?
And, fausely, gie me a' the wyte
O' ilka crime?"

WIT AND HUMOUR. Poems from *Punch*, by Shirley Brooks. [12-mo.]
London: BRADBURY, AGNEW & Co. 1875.

"Justice to Scotland," an unpublished Poem by BURNS. "The Story of the BURNS Festival," "For a' that and a' that," a new version.

Charles Shirley Brooks, born in 1815, studied for the law, and passed his examination before the Incorporated Law Society. Having a preference for literature and the drama, he devoted his time to a series of dramas for the Haymarket, Lyceum, and Olympic Theatres. He compiled the Parliamentary Summary for the *Morning Chronicle*, has written several novels, the best known are "Aspen Court," "The Gordian Knot," "The Silver Cord," and "Sooner or Later." In 1852 he began to write for *Punch*, and to the close of his life was a constant, regular, hard-working contributor, and on the death of Mark Lemon, in 1870, became chief editor. Two of the last pieces in this collected volume of his poetry were written on his deathbed, and before they were fairly in the hands of the readers of *Punch*, he died February 23rd, 1874.

"The story of the BURNS Festival" appeared in *Punch*, 5th Feby., 1859.

A MANUAL OF RELIGIOUS BELIEF, composed by William Burnes, the Poet's Father, for the instruction of his children, with Biographical Preface. Now first printed. [Octavo.]
Kilmarnock: M'KIE & DRENNAN. 1875.

Fac-simile of a Letter written by William Burnes from Lochlea.

This family relic is dedicated to Gilbert Burns of Dublin, the Poet's nephew, who possesses the original MSS. from which this is for the first time printed; it is in the handwriting of John Murdoch, the early preceptor of the Poet. The existence of the Manual is mentioned in Dr. Currie's Life of BURNS, 1800. Only 600 Copies printed—Price 2/6. The Biographical Preface is written by James Gibson, Liverpool, editor of the "BURNS Calendar."

See Note, "BURNS Calendar," 1874.

A BURNS BOUQUET. The Flowers and Plants of BURNS, with their scientific names, and quotations from his works, wherein allusion is made to them, by William Elder. [Octavo.]
Paisley: Printed at the PAISLEY HERALD OFFICE. 1875.

Prologue. Quotations from the Poetical Works of ROBERT BURNS, having reference to Plants, Flowers, and Fruits. "Epilogue to ROBERT BURNS."

William Elder, author of many fugitive pieces of poetry and rhymes, among which are several Odes to BURNS on his birthday anniversary, contributed to London and Provincial Newspapers, was born at the farm of Dewar's Mill, parish of St. Andrew's, Fifeshire, 3rd May, 1829. Served as an apprentice gardener in the Duke of Athole's Gardens, Dunkeld, Perthshire, and for the last fourteen years has acted as superintendent of the Fountain Gardens, Paisley. His first separate publication in 1872, was a Shakesperian Bouquet, "The Flowers and Plants of Shakespere," with their scientific names, and quotations from his works, wherein allusion is made to them, and Poetical Prologue and Epilogue expressive of the compiler's sentiments of admiration and regard for the memory and works of the immortal Bard. This was followed, in 1874, by a "Milton Bouquet," a "BURNS Bouquet," in 1875, and a "Tannahill Bouquet," in 1877, all published at the office of the *Paisley Herald.* He has also written for the *Herald* a Poetical Fairy Tale, entitled, "Knowledge is Power;" afterwards printed separately in 1877. Another *Brochure* from his pen is "Lothair;" "The Critics and the Right Hon. Benjamin Disraeli's general preface to all his works, "London, Edward Truelove; "Was Havelock a Christian Soldier? or, is the Soldier's trade compatible with true Christian principles?" a controversial Essay, Paisley, D. Glassford, 1869. "A Lecture on ROBERT BURNS as Free-thinker, Poet and Democrat," noted in a subsequent page of this Burnsiana, 1881.

LIFE OF ALLAN CUNNINGHAM, with Selections from his Works and Correspondence, by the Rev. David Hogg, author of "The Life and Times of the Rev. John Wightman, D.D." [Octavo.]
Dumfries: JOHN ANDERSON & SON. 1875.

One of the Poet's Biographers attends the funeral of BURNS—chapters 19 and 20—Proposes a new edition of the Works of BURNS, with a Life—Publishes the Works of BURNS—Bids farewell to the Bard—BURNS' "Winsome Willie," "Tom Walker," "Cutty Sark," &c.

THE POEMS, AND SONGS, AND CORRESPONDENCE OF ROBERT TANNAHILL, with Life and Notes, by David Semple, F.S.A. [Octavo.]

"I would I were a weaver, I could sing all manner of songs."
SHAKESPERE.

Paisley: ALEX. GARDNER. 1875.

Dirge written on reading an account of ROBERT BURNS' funeral. Summons to attend a meeting of the BURNS Anniversary Society, to William M'Laren. Ode for BURNS' Anniversary, 1805. Two Odes and two Songs for the BURNS Anniversary, 1807. Ode for the 1810 Anniversary. Account of the formation of the Paisley BURNS Club. BURNS' favourite Ale Caup. Three Songs by Robert Allan, "The Caup," "The Harp," and "Lament o'er Scotia's Bard."

For Biographical Note on David Semple, F.S.A., see his work on "The Tree of Crocston," 1876.

POETRY AND THE POET BURNS, a Dissertation, delivered before the Members of the Newcastle Social Debating Class, West Clayton Street, Newcastle-upon-Tyne, January 31st, 1875, and published at the request of that Class, by Thomas James Bayfield. [Octavo Pamphlet.]
Newcastle-upon-Tyne: S. HAWTHORNTHWAITE. 1875.

EXTINCT CLACKMANNANSHIRE SOCIETIES, by James Lothian, Publisher and Proprietor of *Alloa Advertiser.* [16-mo.]
Alloa: ADVERTISER OFFICE. 1875.

Kincardine BURNS Club instituted in 1819, united with the Alloa Club in 1823. At the *union* Anniversary Dinner in 1823 an original Anthem was sung as follows :—

"Spirit of Caledon,
On thy rude mountain throne,
Propitious hear ;—
Still, still thy sons inspire,
Still, still each bosom fire,
Long may our native lyre
The laurel wear.

Though with the silent dead
Thy favoured Bard is laid,
In still repose,
His spirit, ere it fled,
A glowing halo shed,
Which never more can fade
Till time shall close.

Far o'er the mountain wave,
Till tempests cease to rave,
His fame shall fly,
And still through all our plains
Shall flow the melting strains,
While over Scotia reigns
Her spirit high."

TAM O' SHANTER, a Tale; a Descriptive Scotch Divertimento for the Pianoforte, by Chas. W. Glover. [Folio.]
London: BREWER & Co. 1876.

Lithograph Illustrated Title Page. Interior of the Tavern. "Tam o' Shanter, Souter Johnnie, and the Landlady." "Tam o' Shanter crossing the Auld Brig o' Doon." Price 2/6.

NOVELLO'S ORIGINAL OCTAVO EDITION. Fourteen Songs set to Poems of ROBERT BURNS, by Robert Franz, Edited and adopted by Natali Macfarren. [Imperial Octavo.]
London: NOVELLO, EWER & Co. 1876.

MUSICAL BOUQUET EDITION, One Hundred Songs of Scotland, Music and Words. [Imperial Octavo.]
London: CHARLES SHEARD. 1876.

Woodcut Portrait of BURNS, and Illustrations printed on the outside cover. Twenty-Eight Songs by BURNS, with music.

THE ENCYCLOPÆDIA BRITANNICA, a Dictionary of Arts, Sciences, and General Literature. Ninth Edition. Volume 4. [Quarto.]

Edinburgh: ADAM & CHARLES BLACK. 1876.

Life of ROBERT BURNS, pages 566 to 571, initialed "J. N."

"He fed on the past literature of his Country as Chaucer on the old fields of English thought, and

Still the elements o' sang,
In formless jumble, right and wrang,
Went floating in his brain,

but he gave more than he received, he brought forth an hundred-fold, he summed up the stray material of the past, and added so much of his own that one of the most conspicuous features of his lyrical genius is its variety in new paths. Between the first of war songs, composed in a storm on a moor, and the pathos of "Mary in Heaven," he has made every chord in our northern life to vibrate. The distance from "Duncan Gray" to "Auld Lang Syne" is nearly as great as from Falstaff to Ariel. There is the vehemence of battle, the wail of woe, the march of veterans, "Red-wat-Shod," the smiles of meeting, the tears of parting friends, the gurgle of brown burns, the roar of the wind through pines, the rustle of barley rigs, the thunder on the hill—all Scotland is in his verse. Let who will make her laws, BURNS has made the songs which her emigrants recall "by the long wash of Australasian Seas," in which maidens are wooed, by which mothers lull their infants, which return "through open casements unto dying ears." They are the links, the watchwords, the masonic symbols of our race."

THE TREE OF CROCSTON, being a refutation of the Fables of the Courtship of Queen Marie and Lord Darnley, at Crocston Castle, under the Yew Tree; and of the Poet, ROBERT BURNS, carving his name on the Yew Tree; by David Semple, F.S.A. [Quarto,]

"Facts are chiels that winna ding,
And downa be disputed."
BURNS.

Paisley: J. & J. COOK. 1876.

"It is evident that the conjectures respecting the Poet BURNS being the operative carver, is a case of mistaken identity. I am of opinion that the discovery of the name was made at removal of the tree, and that the foresters, labourers, and carters employed at the job assumed the fact, without making the smallest inquiry into the correctness of the unfounded supposition."

See further reference in sketch of Paisley Burns Club in Bibliographical Notes.

David Semple, F.S.A., born at Paisley, 21st August, 1808, educated for the legal profession, in partnership with Mr. John Anderson, Burgh Fiscal, as Anderson & Semple. He joined the Faculty of Procurators in 1831, and became a member of the Town Council about 1842-43. As a lawyer his great merit was his knowledge of the old feudal laws and conveyancing, and he was also guide and law adviser of the Paisley Heritable Society, a society which has obtained great success. His great delight was in local antiquarian research and history, and to his pen is Paisley indebted for possessing a large amount of its past history. Amongst his contributions to local Antiquarian Literature are "St. Mirin," "The Life and Poems of Tannahill," a revised edition of "The Harp of Renfrewshire," "The Tree of Crocston," and the Poll Tax Rolls of the parishes of Renfrewshire for the year 1695. In connection with the latter publication, the society of Antiquaries elected him a Fellow. Mr. Semple also printed, for private circulation, a list of the Paisley Subscribers to the first "Edinburgh Edition of Burns," with Biographical Notes. Two Sons having been associated with him in business, the firm became David Semple & Sons, Writers. Mr. Semple died after a short illness, on 23rd December, 1878, aged 70 years.

SONGS OF A SONG WRITER, by W. C. Bennett. [12-mo.]
London: HENRY S. KING & Co. 1876.

"To the Memory of BURNS," a Centenary Song.

William Cox Bennett, born at Greenwich in 1820. His father, a watchmaker, died when he was only fourteen years of age. He was then taken from school to assist his mother in the business. While still a youth he took an active interest in founding a Literary Institution on a popular basis, which numbers 1,200 members, with a library of 12,000 volumes. For thirty years he has been foremost in educational movements. The degree of LL.D. was conferred upon him by the University of Tusculum in 1869. A collected edition of his Poems published in 1862.

MEMORIALS OF ST. MICHAEL'S, the Old Parish Churchyard of Dumfries, by William M'Dowall, author of the "History of the Burgh of Dumfries," with Notices of Nithsdale, Annandale, and the Western Border, "BURNS in Dumfriesshire," &c. [Octavo.]
Edinburgh: ADAM & CHARLES BLACK. 1876.

Lithograph Frontispiece of St. Michael's Churchyard and Church. Vignette of the Mausoleum.

Among "Thy Sepulchres, Dumfries,
The Poet's Tomb is there."

Chapter 8. BURNS' Mausoleum—the Re-interment. Burial place of Jessie Lewars, Provost Staig, James Gracie, Dean of Guild, and other friends of the Poet.

Biographical note on the Author, "History of Dumfries," 1867.

MEMOIRS OF ROBERT BURNS, and some of his Contemporaries and their Descendants, by the grandson of Robert Aiken, to whom was dedicated "The Cotter's Saturday Night," with a numerous selection of his best Poems and Songs, and Engraved Portrait and Fac-similes. [Crown Octavo.]
London: SAMPSON, LOW, & Co. 1876.

Price 5/ cloth. Portrait of BURNS, and fac-simile of the entry in the Big Ha' Bible; also, fac-simile of "Scots Wha' Hae."

"During a residence of twenty years of early life in Ayrshire and in Edinburgh, I became well acquainted with places and persons that were the subjects of his verse, and from personal recollections and other sources have contributed some Biographical Notices and Anecdotes respecting them."—*Preface.*

The grandson of Robert Aiken, and son of Andrew Aiken, to whom BURNS addressed his "Epistle to a Young Friend." Peter Freeland Aitken, born at Liverpool in 1798, sent to Ayr Academy when seven years of age, and afterwards to Edinburgh University; studied for the Scottish Bar, when he passed, and was admitted as advocate, but an appointment in Stuckey's Banking Co., Bristol, which he accepted, changed the whole course of his life. His preparation for the Scottish Bar was a gain to the ancient city of Bristol, where he became an active member of the Municipal Corporation both under the Old and New Municipal Acts. He maintained all his early associations with Scotland, and love for the land of his fathers, and at the BURNS Centenary Demonstration in Bristol, he was at once selected as the most competent chairman for the dinner. His splendid address on that occasion forms the introduction to these Memorials, which were only completed and published the year previous to his death, which took place on the 3rd March, 1877.

POEMS, LECTURES, AND MISCELLANIES, by Adam B. Todd. [Crown Octavo.]

Edinburgh: JOHN FORSYTH. 1876.

Price 2/6 cloth.

"BURNS; or, the Ploughman Bard," a Centenary Poem, written in January, 1859. "The Memory of BURNS," a Centenary Speech, delivered in Cumnock, 25th January, 1859. "ROBERT BURNS," a Lecture. Lecture 1st and 2nd.

The Author is a farmer at Cumnock, who has spent a good deal of his spare time in reading and studying the Poets. George Gilfillan writes:—"He is the son of a long line of peasant sires in Ayrshire. His poems are characterised by a pervading enthusiasm, and by general correctness and energy of expression." A second volume of poetry was published in 1880, entitled, "The Circling Year, and other Poems."

DRUMLANRIG CASTLE AND THE DOUGLASES, with the early History and ancient Remains of Durisdeer, Closeburn, and Morton, by Crawford Tait Ramage, LL.D., author of "Books and Byways of Italy," "Beautiful Thoughts from Latin Authors," "Beautiful Thoughts from French and Italian Authors," "Beautiful Thoughts from German and Spanish Authors," &c. [Foolscap Octavo.]

Dumfries: J. ANDERSON & SON. 1876.

BURNS in Closeburn. Letters to J. M'Murdo from the Poet. Letter to Samuel Clark. BURNS in Morton. On Fair of Dalgarnock. On Gateslack. On Woods of Drumlanrig. The Stewart family and BURNS. "Lovely Polly Stewart," and "You're welcome Willie Stewart."

C. T. Ramage, born at Annefield, near Newhaven, September 10th, 1803. Educated at the High School and Edinburgh University; appointed Rector of the Endowed School of Wallace Hall, Dumfriesshire, in 1841. The degree of LL.D. conferred by the University of Glasgow in 1852; compiled "Beautiful Thoughts from Greek Authors," in 1864, "Beautiful Thoughts from Latin, French, and Italian, German, and Spanish Authors," in 1864, '66 '69. The Letters from Polly Stewart in this volume were first printed in *Notes & Queries*. Died 29th November, 1878.

SPEECHES OF PROF. JOHN WILSON, Rev. Dr. Wallace, Gen. Jas. A. Gerfield, Hon. S. S. Cox, Hon. W. P. Frye, Hon. J. Proctor Koott, and others, with Poems on BURNS, by Montgomery, Halleck, and Campbell. Published by order of the BURNS Club of Washington. [12-mo pamphlet.]

GIBSON BROTHERS, Printers. 1877.

At a meeting of the BURNS Club at Washington, 10th April, 1876, a committee was directed to publish in book form, as a contribution to BURNS Literature, the speech of John Wilson delivered to 70,000 people congregated on the Banks of the Doon, on the return of BURNS' Sons from India, in 1844, which has now been published in this country. The great Oration of Dr. Wallace, delivered in Edinburgh on BURNS' birthday, 1872, together with the speeches delivered and read before the Club on various anniversary occasions.

THE POETS OF LABOUR, and other Sketches, by David Macrae, Stone Mason, [12-mo pamphlet.]

London: LABOUR NEWS, PUBLISHING OEFICES. 1877.

Introduction—ROBERT BURNS.

THE BURNS STATUE SONGSTER, containing the best collection of Anniversary Songs ever published, written by popular Authors. "BURNS' Statue in George Square," written by John Elliot, Glasgow, and to be sung on the eventful day of the unveiling of the Statue. "The Birth of BURNS," written by Daniel Norris; "Jean's Lament for her BURNS;" "The Memory of BURNS," written by John Pettigrew, for the inauguration of the BURNS Statue, January 25th, 1877; "Coila's Bard," an Anniversary Song by James Stirrat; "Rantin Robin—Rhymin Robin," written by David Nedder;" "BURNS, Old Scotland's Son of Song;" "BURNS and Auld Langsyne;" "Glorious RABBIE BURNS," sung by J. Williams; "Minstrel Robin," by Alex. G. Murdoch; "Scotia's Bard," "The Peasant Bard;" "Lines on BURNS," by William Miller; "BURNS' Farewell Song." [Quarto.]

1876.

GENEALOGICAL MEMOIRS OF THE FAMILY OF ROBERT BURNS, and of the Scottish House of BURNS, by the Rev. Charles Rogers, LL.D. Historiographer to the Royal Historical Society, Fellow of the Society of Antiquaries of Scotland, Fellow of the Royal Society of Northern Antiquaries, Copenhagen: Member of the Historical Society of Quebec, Member of the Historical Society of Pennsylvania, and Corresponding Member of the Historical and Genealogical Society of New England. [Octavo.]

Edinburgh: WILLIAM PATERSON. 1877.

Only 75 copies printed for sale—price 6/.

"The present work is chiefly founded on Dr. James Burnes' "Notes on his name and Family," a thin octavo privately printed in 1851, and on entries in the parochial and other registers. An accurate account is for the first time presented of the circumstances under which the Poet's grandfather, Robert Burns, quitted the farm of Clochnahill, an event bearing materially on the latter history of the family."—*Preface.*

Rev. Charles Rogers, LL.D., born at Dunino, Fifeshire, where his father was parish minister, April 18th, 1825. Educated at St. Andrew's University, probationer of the Church of Scotland in 1846, appointed Chaplain of Stirling Castle in 1855, which he resigned in 1863, settled in the neighbourhood of London, originator and secretary to the Grampian Club for the publishing original and rare works on Scottish Antiquities. To this series he has contributed "Scotland, Social and Domestic," "Monuments and Monumental Inscriptions in Scotland," "Boswelliana," and others. He has also published "The Modern Scottish Minstrel," in 6 volumes, "Lyric Britannica," "A Century of Scottish Life," &c., and a series of Genealogical Memoirs of the Earl of Stirling, Houses of Alexander, Scott, Christie, Strachan, and Knox. He is an LL.D. of Columbia College, New York.

"We must object *in limine* that there is no Scottish House of Burnes. The utmost that Dr. Rogers has to tell us is of tenant farmers, doubtless repectable, but certainly not armigerous, and as certainly not baronial. This is the more to be regretted since we should be the last to dispute either the fame of the great Poet of the Lowland Scots tongue, or the good service in India of his distinguished kinsman, Sir Alexander Burnes, linguist, diplomatist, and traveller." *Notes and Queries*, 2nd March, 1878.

GRAND MUSICAL COMMEMORATION ON THE UNVEILING, by Lord Houghton of the BURNS Statue, in the City Hall, on Thursday, 25th January, 1877, under the Presidency of George Anderson, Esq., M.P. [Octavo pamphlet.]

Glasgow: ROBERT ANDERSON. 1877.

Prefatory Note. "In the year 1872, in consequence of a suggestion made in *The Glasgow Evening Citizen*, it was resolved to erect in Glasgow a Monument to ROBERT BURNS. The Commission for the work was entrusted to Mr. G. E. Ewing, Sculptor, Glasgow, by whom the Statue was modelled, the other work designed, and the Monument erected in George Square."

Seventeen Songs of BURNS with notes.

THE BURNS BIRTHDAY BOOK. [Square 16-mo]

"The gossip keekit in his loof,
Quo' scho, wha lives will see the proof,
This waly boy will be nae coof,
I think we'el ca' him Robin."

Ardrossan: ARTHUR GUTHRIE. 1877.

Price 2/6. Portrait of BURNS, and engraved Title Page.

Dedicated to the world-wide admirers of Scotia's National Bard, edited by James Gibson, Liverpool. This little book was intended as a souvenir of the inauguration of the Glasgow BURNS Monument, on the 25th January, 1877, and was suggested by the Publisher to the Editor, for the first time, early in November preceding that demonstration, It had to be compiled, title pages designed and engraved, type and paper specially ordered, designs for binding submitted, and the sheets sent to Edinburgh to be bound in volumes, but so successfully was it carried out, that 1500 copies were in the hands of the Booksellers throughout the country a few days before the commemoration. The first edition consisted of 3000 copies. The quotations are taken from M'Kie & Drennan's Edition of BURNS, 1876.

See note, "BURNS Calendar," 1874.

THE ARGONAUT, a High-Class Literary, Scientific, and Religious Magazine for young Men and Women, edited by the Rev. E. Paxton Hood. [Octavo.]

London: CHARLES MESSENT & SON. 1877.

Vol. 6, July 1877, No. 43. "ROBERT BURNS," by Emily Mewburn.

"We shall not wonder if to some of our teetotal friends there may appear an inconsistency in our choice of ROBERT BURNS, as the subject of an eulogistic paper; but we shall argue with them that the incongruity is merely a surface one because moral qualities cannot in the least effect the expression of that true genius, which, in itself can neither be enhanced nor depreciated by them. ROBERT BURNS was a man of rare genius, and in the special branch of lyrical poetry has never yet been excelled."

THE HULL MISCELLANY AND BAKER STREET PROGRAMME, edited by William Andrews, Fellow of the Royal Historical Society. Saturday Evenings for the people. No. 4, Saturday, 26th January, 1878. [12-mo.]

Hull: Printed and Published by J. M. TAYLOR. 1878.

"ROBERT BURNS," "Ode on the Centenary of BURNS," by Isabella Craig Knox; "To the Memory of ROBERT BURNS," by James Macfarlan; "BURNS," by James Montgomery; "BURNS and his Fame," by Dr. Spencer T. Hall, the Sherwood Forester.

BURNS IN DRAMA, TOGETHER WITH SAVED LEAVES, Edited by James Hutchison Stirling. [Octavo.]
Edinburgh: EDMONSTON & COMPANY. 1878.

"BURNS in Drama was planned, begun, and a large part written in 1855. It is scarcely necessary to remark that, by this piece, no drama of plot or incident is intended, but only a study of character."

Act 1.—The Natural Jet—Awaking Youth. 2.—Opening Manhood—Young Blood—Young Feelings—Young Bitterness. 3.—Life, Love, and Horror of Eclipse. 4.—Edinburgh and after—The Blaze and Ashes. 5.—Dumfries and the End.

Note—The Character of BURNS.

James Hutchison Stirling, Metaphysician, born in Glasgow, June 22nd, 1820, educated at the University, Graduate in Medicine, 1842, for some years practising his profession in Wales. On the death of his father, in 1851, withdrew from practise, and has since devoted himself to literature and philosophical studies. Author of "The Secret of Hegel," 1865; "Sir William Hamilton," being the Philosophy of Perception, 1865; "Jerrold," "Tennyson," "Macaulay," and other Essays, 1868; "Address on Materialism," 1868; "As Regards Protoplasm," 1869; "Lectures on the Philosophy of Law," 1873. A second edition of "BURNS in Drama" was published in 1880.

BURNS IN HIS YOUTH, and how he grew to be a Poet. BURNS in his maturity, and how he spent it. Papers read before the Belfast BURNS Club, by Robert Jamieson. [Octavo.]
Belfast: Printed and Published for the CLUB, by WILLIAM BROWN. 1878.

"My attempt at present is to study BURNS in the early movements of his life, to see his genius grow, to watch the inspiration beginning to play upon him, to catch the first flashes of lightning, and see what points of attraction served to focus it, like a halo, around his head."

HISTORY OF THE MOTHER LODGE, KILWINNING, from the earliest period till the present time, with Notes on the Abbey, by Robert Wylie, Secretary of the Mother Lodge, Kilwinning, and P.G.S. for Ayrshire. [Crown Octavo.]
Glasgow: JOHN TWEED. 1878.

Woodcut Illustrations of BURNS' Monument, Ayr, and BURNS' Cottage. Account of proceedings at laying the foundation stone of the BURNS Monument, Ayr, 1820, and New Hall at BURNS' Cottage, Ayr, 1847. The BURNS Festival, 6th August, 1844, and the Earl of Eglinton's Speech as Chairman on that occasion. Laying Memorial Stone of the BURNS Monument at Kilmarnock, 14th September, 1878, by R. W. Cochran-Patrick, Esq., of Woodside, Beith, Right Worshipful Depute Provincial Grand Master for Ayrshire, with Addresses delivered at the Ceremony.

Robert Wylie, born at Kilwinning, 3rd June, 1831, went to Glasgow at the early age of fourteen years, where he was employed as a pattern designer in a sewed muslin warehouse along with Alexander Smith, author of "A Life Drama," "City Poems," &c. He began soon to write for the newspaper press, writing Sketches, &c., and has an extensive acquaintance with the work. In 1877 he wrote for *The Glasgow Mail* a series of papers on the Eglinton Family, based on original information. He returned to his native place in 1857, and has since taken an active part in all public duties; a member of the School Board since 1873; a Justice of the Peace for the County; for some years Provincial Grand Master; and for eighteen years Provincial Grand Secretary for Ayrshire and of the Mother Lodge, Kilwinning.

BURNS, THE PLOUGHMAN POET, a Memorial Tribute, by William Ballingall, 34 Azenby Square, Peckham, S.E. [Octavo.]

Engraved Portrait of BURNS from the Nasmyth Portrait. Vignette—Sculpture in the interior of the Mausoleum, Dumfries. Inscribed—"The poetic genius of my country found me as the prophetic bard Elijah did Elisha—at the plough."—BURNS. Illustrations—The Poet's House at Dumfries, the Room where he died, and the Cottage at Alloway.

"Enthusiasm for ROBERT BURNS, common in the hearts of his countrymen, has led to the publication of this Memorial Tribute."—*Prefatory Note, 1878.*

The Author is a draughtsman and engraver on wood in London.

HAME SPUN LAYS AND LYRICS, being Poems, Songs, and Incidental Rhymes in the Scottish Dialect, by Robert Ford. [12-mo.]

"I am nae poet, in a sense,
But just a rhymer, like by chance,
An' hae to learning nae pretence;
Yet, what the matter?
Whene'er my muse does on me glance,
I jingle at her."

BURNS.

Glasgow: JAMES M'GEACHY. 1878.

"RABBIE BURNS," written for the 116th Anniversary of the Poet's birth.

A BIRTHDAY ODE ON THE CENTENARY OF SCOTLAND'S BARD, ROBERT BURNS, by James C. Reid. Re-printed on the laying of the Memorial Stone of BURNS' Monument in the Public Park, Kilmarnock, September 14th, 1878. [Quarto Sheet.]

Printed and Published at the WEST OF SCOTLAND TIME TABLE OFFICE.

BOOK OF THE WORDS OF THE GRAND CONCERT in the Corn Exchange Hall, Kilmarnock, on BURNS' Birthday Anniversary, Friday, 25th January, 1878. The Proceeds to be added to the BURNS Statue Fund. Provost Sturrock in the Chair. [Octavo pamphlet.]

Kilmarnock: M'KIE & DRENNAN. 1878.

Eighteen Songs with Notes, and "Epistle to a Young Friend," read at the Concert by Mr. James M'Kie, from the Original MS. in the Monument Museum.

THE CHARACTERISTICS OF BURNS, by Nicholas Morgan, Practical Phrenologist, Author of "Phrenology and how to use it in analysing character," "The Skull and Brain, their indications of character and anatomical relations," &c., with a first-class Lithographed Portrait from Nasmyth's Celebrated Painting. Re-printed from *The Alderman* No. 91, January 26th, 1878. [Quarto Sheet.]

POEMS AND SONGS, by an Ayrshire Volunteer. [Crown Octavo.]

"Wha for Scotland's king and law
Freedom's sword will strongly draw?
Freeman stand, or freeman fa'?
Let him on wi' me!"

Kilmarnock: M'KIE & DRENNAN. 1878.

Part 1. Poems descriptive of the land of BURNS. "Tribute to the memory of BURNS on his Centenary Birthday." "A ramble through the land of BURNS."

The Ayrshire Volunteer is William Lamberton, Kilmaurs, acting for many years as Poet Laureate of his Company the 5th A.V.A., born in a Cottage on the banks of the Carmel Water, a romantic little stream that falls into the river Irvine.

THE BURNS BIRTHDAY BOOK. [Square 18-mo.]

Ardrossan: ARTHUR GUTHRIE. 1878.

2nd Edition revised and re-arranged. Portrait of BURNS, and Illuminated Title Page, edited by James Gibson.

See Note, "BURNS Calendar," 1874.

A copy of this Edition bound in crimson morocco, with the Royal Arms impressed in gold, was, by permission, presented to Her Majesty the Queen, and most graciously accepted.

REMINISCENCES OF OLD EDINBURGH, by Daniel Wilson. 2 vols. [Octavo.]

Edinburgh: DAVID DOUGLAS. 1878.

Illustrations in vol. 1st of Clarinda's Lodgings, General's Entry, Bristo Street. Notices of BURNS and his Edinburgh Patrons, Friends and Associates, Sir John Whitefoord; William Tytler, of Woodhouselee; Lord Monboddo and his Daughter, Miss Burnet; Charles Sharpe of Hoddam; Johnnie Dowie's Tavern; Mrs Cockburn; Clarinda; Professor Dugald Stewart.

Daniel Wilson, LL.D., born in Edinburgh, 1816, elder brother of Professor George Wilson, the eminent chemist, and nephew of Professor John Wilson, "Christopher North," of Blackwood; educated at the University. In 1847 published "Memorials of Edinburgh in the Olden Time." In 1851 appeared his great work "Archæology and Prehistoric Annals of Scotland;" in 1863, "Prehistoric Man." He had been Secretary to the Society of Antiquaries in Scotland, and Fellow of that Society when in 1853 he was appointed Professor of History and English Literature in the University of Toronto, Canada. The growth and prosperity of the University is largely due to his efforts. He was four years editor of *The Journal of the Canadian Institute*, and in 1859, 1860, President of the Institute. His later publications are "Caliban or the Missing Link," a Shakesperian study, 1873, and a volume of Poems, 1875.

JOTTINGS IN PROSE AND VERSE, by John White, LL.D., Late Commercial and Mathematical Master, Academy, Irvine. [Crown Octavo.]

Irvine: CHAS. MURCHLAND. 1879.

Anniversary Speech on BURNS at the Irvine BURNS Club Dinner, 25th January, 1871. Poem, "The Land o' BURNS," "A glint o' ROBIN."

ROBERT BURNS, an Ode on the unveiling of the Kilmarnock BURNS Statue, by R. Craig, Gateside, Beith. Privately printed. [12-mo.] 1879.

ROBERT BURNS, by Principal Shairp, Professor of Poetry in the University of Oxford. [Crown Octavo.]

London: MACMILLAN & Co. 1879.

"Series of English Men of Letters," edited by John Morley.

"So purified and ennobled by BURNS, these songs embody human emotion in its most condensed and sweetest essence. They appeal to all ranks, they touch all ages, they cheer toil-worn men under every clime. Wherever the English tongue is heard, beneath the suns of India, amid African deserts, or the Western prairies of America, among the Squatters of Australia, whenever men of British blood would give vent to their deepest, kindliest, most genial feelings, it is to the songs of BURNS they spontaneously turn, and find in them at once a perfect utterance, and a fresh tie of brotherhood. It is this which forms BURNS's most enduring claim on the world's gratitude."

John Campbell Shairp, LL.D., born at Houstoun House, Linlithgowshire, educated at Edinburgh Academy, Glasgow University, and Balliol College, Oxford, Assistant Master of Rugby, under Dr. Tait, the present Archbishop of Canterbury. In 1861 appointed Professor of Humanity at St. Andrew's, and Principal of the United College in 1868; since then Professor of Poetry at Oxford University; author of "Kilmahoe;" a Highland Pastoral, with other Poems, 1864; "Studies in Poetry and Philosophy," 1868; "Lectures on Culture and Religion," 1870, &c.

THE LIBERAL, a Monthly Magazine, edited by G. W. Foote. [Octavo.]

London: JOHN HEYWOOD. 1879.

Vol. 1, No. 8, August 1879. "Principal Shairp on BURNS and Shelly," by Philip Sydney.

"Principal Shairp, although Professor of Poetry in the University of Oxford, the author of several works on that art with ambitious titles, and a Scotchman to boot, is utterly unfit to give us a true portrait of Scotland's greatest Poet, and perhaps the most powerful and original in British literature since Shakespeare. He may write well enough about Wordsworth and other Poets of the placed order, but the strong passionate genius of BURNS transcends the rules of his criticism."

CONTRIBUTIONS TO LOCAL HISTORY, by Rev. David Landsborough. Re-printed from *Kilmarnock Standard.* [18-mo.]

Kilmarnock: DUNLOP & DRENNAN. 1879.

Intrusion of Mr. Lindsay into the Low Church, notice of Rev. James Oliphant and his induction to the High Church, both ministers celebrated by BURNS in his poem, "The Ordination," Sketch of the Rev. John Russell the hero of "The Twa Herds," "Holy Fair," and "The Kirks Alarm." Visit to Lochlea lake dwelling, by far the most interesting antiquarian discovery ever made in the neighbourhood of Kilmarnock.

The author is son of the late Rev. Dr. Landsborough, author of "The Natural History of Arran," born at the manse of Stevenston, and now minister of the Henderson Free Church, Kilmarnock, and editor of "Arran, its Topography, Natural History and Antiquities," with memoir of his Father, 1875.

ENGLISH MEN OF LETTERS, Edited by John Morley. "ROBERT BURNS," by Principal Shairp. [12-mo.]

New York: HARPER & BROTHERS. 1879.

Price 75 Cents.

A re-print of the English Edition.

RAMBLES THROUGH THE LAND OF BURNS, by Archibald R. Adamson, Author of "Rambles round Kilmarnock," &c. [12-mo.]

"Thrice hallow'd the land of our Minstrel's birth,
The fields that once gladden'd his eye,
The echoes that rang to his woe and his mirth,
And the mountains that bounded his sky!
Lo! *there* is the scene of his own Vision-dream—
The mantle his Coila then wore,
Still flower'd with the forest, enstriped with the stream,
And fringed with the fret of the shore."

HEW AINSLIE.

Kilmarnock: DUNLOP & DRENNAN. 1879.

Frontispiece—The BURNS Monument, Kilmarnock. The Rambles originally appeared in *The Kilmarnock Standard*, weekly. "The writer lays no claim to originality, and aspires to no higher merit than that of having gathered a posy of other men's flowers, and bound it together with a string of his own, in a manner, he fondly hopes, that will interest the reader, and make it a not unworthy contribution to the thought gemmed literary cairn already raised to the memory of the peasant Poet."—*Preface.*

Archibald R. Adamson, born at Arbroath, 10th March, 1839. His father was a man of considerable literary ability, but being unfortunate in business speculations, he removed to Glasgow in the hope of retrieving his fortune, but had to accept a clerkship in that city. Archibald was the youngest of ten children, and received his education in Glasgow, where he served his apprenticeship to the trade of a brass-finisher. He married early, and for nine years worked at his trade in Liverpool. His love for Scotland, its songs and scenery, caused his return to become foreman in a brass-founding establishment at Glasgow. In January, 1870, he left there to conduct the brass-finishing department of the Glenfield Iron Company at Kilmarnock, which he continues to fill with the utmost success, having gained the esteem and respect of managers, and all connected with the firm, as well as the general good-will of his fellow-townsmen. Early in life he began to contribute verses to the Poet's Corner of the Glasgow Newspapers, and after his settlement in Ayrshire, to *The Kilmarnock Standard*, but forsook the muse for other thoughts in prose, which are destined to connect his name with local history, as popular guide-books to the antiquities and natural scenery of "The Land of BURNS." His fondness for pedestrian excursions made him familiar with every place near Kilmarnock, and a series of descriptive sketches in *The Standard* were so favourably received, that in 1875, his first volume "Rambles Round Kilmarnock," was published, and had a rapid sale, it is now out of print; but a second edition is in progress. After writing several serial tales, and numerous sketches, he visited on foot the various localities made famous by the name of ROBERT BURNS, and evidenced his admiration for the Poet in his admirable "Rambles through the Land of BURNS," which he dedicates to the admirers of the bard's genius; a work which met with a well-merited reception from the press, and has since obtained a wide circulation. Mr. Adamson's eldest brother is author of "The Abbot of Aberbrothick," and other novels.

SOUVENIR OF THE UNVEILING OF THE KILMARNOCK BURNS STATUE, August 9th, 1879, Dedicated to Colonel Alexander of Ballochmyle, M.P. "The BURNS Processional March," for the Piano, by W. H. Dixon. [Folio.]

London: WEEKES & Co. 1879.

W. H. Dixon, Professor of Music, was born at Bishopstone, Wiltshire, 1st August, 1846. Appointed Organist to the High Church, Kilmarnock, in August, 1869, where he still continues.

SONGS AND POEMS, by Daniel Warrington Gallacher. Published by special request of numerous friends. [16-mo.]

"Let not ambition mock their useful toil,
Their homely joys and destiny obscure;
Nor grandeur hear, with a disdainful smile,
The short and simple annals of the poor."

Kilmarnock: DUNLOP & DRENNAN. 1879.

"Ode to BURNS," "Lines o'er the Grave of BURNS," "Sweet Minstrel o' the Ploo," "Scotland's Ploughman Bard."

MACMILLAN'S MAGAZINE. Vol. 39, 40, November, 1878, to April, 1879. [Octavo.]

London: MACMILLAN & Co. 1879.

The numbers for March, April, May, June, and July, contain BURNS' unpublished Common Place, the original MSS. of which is in possession of the publisher. It was used by Dr. Currie in preparing his edition, but is now printed verbatim, showing the variations and liberties taken with the text. Some characteristic sketches written by the Poet on his Edinburgh Patrons are here printed for the first time, edited by Professor William Jack.

William Jack, LL.D., Professor of Mathematics, Glasgow University, born at Stewarton, Ayrshire, 1834, educated at Irvine Academy, Glasgow University, and Cambridge; Fellow of St. Peter's College, Cambridge, 1859-1871; H. M. Inspector of Schools in Scotland, 1860-66; Professor of Natural Philosophy, Owen's College, Manchester, 1866-70; Editor of *Glasgow Herald*, 1870-75; Professor of Mathematics, Glasgow University, 1879.

AULD ACQUAINTANCE, a Birthday Book of the wise and tender words of ROBERT BURNS, compiled by James B. Begg, a grand-nephew of the Poet. [Crown 32-mo.]

Edinburgh: WILLIAM P. NIMMO & Co. 1879.

THE CORNHILL MAGAZINE, No. 238, October, 1879. [Octavo.]

London: SMITH, ELDER, & Co. 1879.

"Some aspects of ROBERT BURNS," by R. L. S.

"It is far from my intention to tell over again a story that has been so often told; but there are certainly some points in the character of BURNS that will bear to be brought out, and some chapters in his life that demand a brief rehearsal. The unity of the man's nature, for all its richness, has fallen somewhat out of sight in the pressure of new information and the apologetical ceremony of biographers. Mr. Carlyle made an inimitable bust of the Poet's head of gold. May I not be forgiven if my business should have more to do with the feet, which were of clay."

R. L. Stevenson.

HARPER'S NEW MONTHLY MAGAZINE, No. 350. July, 1879. Vol. 59. [Royal Octavo.]

New York: HARPER & BROTHERS. 1879.

"The Land o' BURNS;" Fourteen Woodcut Illustrations—"The Twa Brigs of Ayr;" "The Banks and Braes o' Doon;" "High Street, and Wallace Tower," Ayr; "Greenan Castle;" "Tam o' Shanter Inn;" "A Haggis, Sir!" "The BURNS Cottage;" "Alloway Kirk;" "The Moument;" "Auld Brig o' Doon at Ayr;" "Scotch Washing;" &c.

Written by W. H. Rideing.

LIGHTS AND SHADOWS; OR, EPISODES IN THE LIFE OF ROBERT BURNS, a Dramatic Sketch, by J. F. Duncan. [12-mo.]
Dundee: JAMES P. MATHEW & Co. 1879.

To Mr. W. H. Phin and the members of the Dundee BURNS' Club, this sketch is dedicated. The Dramatis Personæ are William Burns the Poet's Father, Gilbert Burns, brother to ROBERT BURNS Ploughman Poet, Holy Willie, Old Armour, Tam Samson, Gavin Hamilton, Minister, Clerk of Session, Sandy, a friend of BURNS, Jean Armour, Vision of Coila, Members of Session, Packman, Ploughman, &c.

KÖHLER'S MUSICAL TREASURY. "The Jolly Beggars," a Cantata, by BURNS, set to music by Sir Henry R. Bishop, edited by James Yorkston, with a Preface by William Scott Douglas, editor of the "Library Edition of BURNS." Price 1/. Scene—A Public House called Poosie Nansie's in Mauchlin. Characters—a Maimed Soldier, the Widow of a Highland Freebooter, a Fiddler and a Tinker, Rival Admirers of the Widow, a Bard and Ballad Singer. Chorus made up of vagrants. Glossary. [Small Folio.]
Edinburgh: ERNEST KÖHLER & SON. 1879.

"In 1818 Mr. Thomson published, from Stewart's volume, the text of the Cantata, finely set to music by Sir Henry R. Bishop, of which publication the present is a careful re-print."—*Preface.*

KÖHLER'S MUSICAL TREASURY, No. 15. Price Twopence. "Dirge for ROBERT BURNS." Tune—Gaffer Gray. Harmonised by James Yorkston, altered from Stephen Kemble. Words by W. Scott Douglas. [Small Folio.]
Edinburgh: KÖHLER & SON. 1879.

Another edition in Köhler's Musical Star in the Tonic Sol-Fa Notation. No. 121—Small Quarto.

THE ENGLISH POETS, Selections with Critical Introductions, by various Writers, and a General Introduction by Matthew Arnold, edited by Thomas Humphrey Ward, M.A., late Fellow of Brasenose College, Oxford. Four volumes. [Post Octavo.]
London: MACMILLAN & Co. 1880.

Vol. 3rd, "ROBERT BURNS," by Dr. John Service. Pages 512 to 523, with thirty-three Poems and Songs.

Dr. Service is minister of Inch, Aberdeenshire.

"BURNS, like Joseph in Egypt, was destined to "forget his toil and his father's house." His right to a place among the greater poets of Europe being no longer in dispute, to speak of him still as "The Ayrshire Bard," is almost as dull an affectation as to follow his own example and call him ROB or ROBIN. A great poet not only in the sense that his affinities are with the greatest of the great poets that were before him, or have been since, rather than with the multitude of inferior writers who have struggled into fame in verse, but great also in the sense that he gave a new impulse and a new direction to poetry, helped to overturn in that splendid realm the dynasty of Pope, and to found that to which Wordsworth, and Shelley, and Byron belong. BURNS is only once a peasant and clownish in the course of nearly a century, during which his name has been illustrious."

THE NINETEENTH CENTURY. No. 37, March 1880. [Imperial Octavo.]

London: C. KEGAN PAUL & Co. 1880.

Article vi., "BURNS and Béranger," by Dr. Charles MacKay.

"BURNS and Béranger were both great and popular, and both exercised great influence over the minds of their countrymen. BURNS found the lyrical literature of Scotland corrupt and licentious, and left it pure. Béranger found the lyrical literature of France both impure and frivolous, and left it impurer and more frivolous still. Both sang of love; but the love that found favour with BURNS was natural, genuine, and fresh from the heart. That celebrated by Béranger was meretricious and theatrical, and dependant wholly upon a prurient fancy. It was impossible for Scotland to produce a Béranger; it was equally impossible for France to produce a BURNS. Both were patriots, and drew inspiration from the remembrance of the past glories of their country. BURNS kept up in the minds of his countrymen an intense love of Scotland without hate of any other land; while Béranger, though he inculcated a love of France, inculcated still more strongly a love of military glory, only to be achieved by warfare with other nations. More than three quarters of a century have elapsed since the death of BURNS, and his fame, small at that time and scarcely reaching to England, has gradually increased until it has made the circuit of the globe. Every year, on the 25th of January, the anniversary of his birth is celebrated as if he were the patron saint of Scotland. Scarcely a quarter of a century has elapsed since the death and public funeral of Béranger, his fame, which then overshadowed the land, has been gradually diminishing. In our day it is almost wholly confined to France, and to a small section of his countrymen."

Charles MacKay, LL.D., born in Perth, 1814, removed in infancy to London, completed his education in Belgium. In 1834, he issued a small volume of Poems, which led to his introduction to Mr. John Black, editor of *The Morning Chronicle*, and his connection with that paper for nine years. He became editor of *The Glasgow Argus* in September, 1844 till 1847, when he retired in consequence of differences among the liberal party at the general election. The Glasgow University in 1846 conferred upon him the degree of LL.D. He became connected with *The Daily News* on its first establishment, and wrote for its columns "Voices from the Crowd." For some years he edited *The Illustrated London News*, in which some of his finest songs appeared, set to music by Sir Henry Bishop, and started the *London Review*, in 1860. A collection of his articles to *All the Year Round*, *Robin Goodfellow*, and other periodicals was published in 1871, with the title of "Under the Blue Sky." He has also written "Legends of the Isles," and other poems, 1845; "Voices from the Mountains," 1846; "Town Lyrics," 1847; "Egera," 1850; "The Lump of Gold," 1855; "Under Green Leaves," 1857; "A Man's Heart," 1860; "Studies from the Antique, and Sketches from Nature," 1864. He is best known as a prose writer by his memoirs of "Extraordinary Popular Delusions," published in 1841. His latest work is autobiographical, "Forty Years Recollections." He is chairman of the BURNS Club founded in London, March, 1880.

The MSS. of BURNS and Béranger was presented to the Mitchell Library, Glasgow.

ILLUSTRATIONS TO THE WORKS OF ROBERT BURNS, from Original Drawings by Alex. Nasmyth, Sam Bough, R.S.A., Wm. E. Lockhart, R.S.A., Clark Stanton, A.R.S.A., engraved by William Forrest, H.R.S.A., and Robert Anderson, A.R.S.A., [Folio.]

Edinburgh: WILLIAM PATERSON. 1880.

Price Four Guineas. 29 Plates. Proof impressions of the Illustrations in the Library Edition of BURNS, 1877-78-79.

ULITMA THULE, by Henry Wadsworth Longfellow. [16-mo.]

" Precor, integrà
Cum mente, nec turpem senectam
Degere nec citharà carentem."
HORACE.

London: GEORGE ROUTLEDGE & SONS. 1880.

" ROBERT BURNS."

" I see amid the fields of Ayr,
A ploughman, who, in foul and fair,
Sings at his task
So clear, we know not if it is
The laverock's song we hear, or his,
Nor care to ask."

H. W. Longfellow, American Poet and Essayist, born at Portland, Maine, 27th February, 1807, educated at Bowdoin College, where he took his degree with high honours in 1825, and was for a few months a law student in his father's office. He accepted a professorship of modern languages in the college, but before entering upon his duties spent three years and a half in travelling through France, Spain, Italy, Germany, Holland, and England. In 1835 he became Professor in Harvard College, Cambridge, which he resigned in 1854, and has since lived in retirement. His poetical works are numerous, and have been frequently re-printed. His first volume of Poems appeared in 1841; "Ballads and other Poems," 1842; "Poems on Slavery," 1843; "The Spanish Student," 1845; "The Belfry of Bruges," 1847; "Evangeline," 1848; "Kavanagh," 1849; "The Golden Legend," 1851: "The Song of Hiawatha," 1855; "Miles Standish," 1858; and other Works. On his visit to Europe in 1868-69, the University of Oxford conferred upon him the honorary degree of D.C.L., July 27th, 1869. No American Poet is so popular and well known in England.

MEMORIAL VOLUME, Poems, Essays, and Sketches, comprising the Principal Pieces from her Complete Works, by Janet Hamilton. [Octavo.]

Glasgow: JAMES MACLEHOSE. 1880.

Lines written for the Anniversary Banquet of a newly formed BURNS Club in Manchester. Centenary Poem recited at BURNS' Centenary Festival held at Mauchline, 25th January, 1859.

Janet Hamilton, the Langloan Poetess, born at Corshill, Parish of Shotts, Lanarkshire, 12th October, 1795, born in humble life, and married at the early age of fifteen. She is a remarkable instance of genius triumphing over difficulties, with the care of a large family. She pursued her literary career, and her life was a successful struggle after knowledge amid poverty and unfavourable surroundings. She was unable to write till she was 54 years of age. Her first Essays appeared in Cassell's *Working Man's Friend*, and her "Poems and Songs" were published at Glasgow in 1863. Sketches in 1865. Another volume of "Poems and Ballads" in 1868 established her reputation. Her Poems are simple, fresh, direct, and vigorous, amazingly honest in the expression of whatever feeling or opinion took hold of her imagination in politics, religion, or social life, with a keen eye for the beauties of nature, and a deep sympathy for all forms of human suffering and sorrow. During the latter years of her life she was totally blind, but shortly before her death her sight returned. A grant of £50 a year from the Royal Bounty Fund, and a subscription of a public character, in recognition of her worth and genius, added to the comfort of her closing years. She died 30th October, 1873, aged 78.

ROBERT BURNS AS A MAN AND A POET. Lecture by Henry Shanks, (the blind Poet of the Deans). [12-mo. Pamphlet.]

Bathgate: LAURENCE GILBERTSON. 1880.

This will form part of a larger work in the press, on "The Peasant Poets of Scotland."

BEN BRIERLEY'S JOURNAL OF LITERATURE, SCIENCE, AND ART, Saturday, March 20th, 1880. Price One Penny. Volume 2nd, No. 12. [Quarto.]

Manchester: ABEL HEYWOOD & SON. 1880.

"Characteristics of ROBERT BURNS." Address delivered in Chorlton Town Hall, by Mr. Councillor James Little. Woodcut of "Ellisland," on the Nith.

THE ANTIQUARY, a Magazine devoted to the Study of the Past, edited by Edward Walford, M.A., formerly Scholar of Balliol College, Oxford, and late editor of *The Gentleman's Magazine*, author of the "County Families," &c. [Quarto.]

"Instructed by the antiquary times,
He must, he is, he cannot but be wise."

SHAKESPEARE.

London: ELLIOT STOCK. 1880.

Volume 1. January—June.

April number, "Original Notes by ROBERT BURNS." May, "Unpublished Letter from BURNS to Thomas Orr, Park," dated Mossgavil, 11th November, 1784.

The Original Notes are on a volume of Sterne's Works in possession of the Rev. Mr. Dodds, Chaplain to the Crichton Royal Institution, Dumfries, and were first communicated to *The Edinburgh Daily Review* by Mr. W. M'Ilwraith, Dumfries.

RELICS OF BURNS. Upwards of a Hundred in number, collected by the Secretary of the Dumfries BURNS Statue Fund, and exhibited at the Bazaar held in aid of the Fund on the 14th, 15th, and 16th of September, 1880. Re-printed from *The Dumfries Standard* of 11th and 15th September, 1880. Price One Penny. [18-mo.]

Woodcut Portrait of BURNS on Cover. The Secretary of the Statue Fund is Mr. William M'Dowall, editor of *The Standard*.

WRECKED LIVES; OR, MEN WHO HAVE FAILED, by W. H. Davenport Adams. Second Series. Published under the direction of the Committee of General Literature and Education, appointed by the Society for promoting Christian Knowledge. [Octavo.]

London: SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE. 1880.

Pages 162 to 209. "ROBERT BURNS."

"This sketch is the result of a careful comparison of the various biographies of BURNS, but has been written with a view rather to show his character as a man, than his merits as a Poet. Because I have dealt with the former plainly and honestly, it must not be supposed that I would deny or underate the latter. As a song writer, he is *facile princeps* among the English Poets, his satire is so strong, rich, and incisive that one is inclined to believe it was the true bent and direction of his genius: his humour, as in "The Jolly Beggars," "Tam O' Shanter," "The Address to the Mouse," is both broadly vigourous, and tenderly playful. The fine qualities of his poetry are, however, sufficiently set forth by Carlyle and Professor Wilson, and to these authorities the reader is referred." Note at the close of the sketch.

THE PHRENOLOGICAL MAGAZINE, a Scientific and Educational Journal. No. 13, January, 1881. Volume Second. [Octavo.] *London:* L. N. FOWLER. 1881.

Woodcut Portrait of ROBERT BURNS, a Phrenological estimate, taken from a cast of his head. Published monthly—Price Sixpence.

"Had his circumstances and education been different, BURNS would probably have developed much more mind than he did, and exerted a greater and perhaps better influence than he was enabled to do."

For Sketch of Mr. Fowler, Phrenologist, see his Lecture, 1864.

ROBERT BURNS AS FREE-THINKER, POET, AND DEMOCRAT. A Lecture delivered before the Members and Friends of the Glasgow Eclectic Institute, 17th October, 1872, by William Elder. [12-mo. pamphlet.] Price Threepence.

"Orthodox, Orthodox
Wha believe in John Knox,
Let me sound an alarm to your conscience:
There's a heretic blast
Has been blawn in the wast,
That what is not sense must be nonsense."

BURNS.

Paisley: PRINTED FOR THE AUTHOR. 1881.

Biographical Note to "BURNS Bouquet," Flowers and Plants of BURNS, 1875.

WORTHIES OF THE WORLD. Lives of Great Men of all Countries and Times. [Imperial Octavo.] *London:* WARD, LOCK & Co. 1881.

Publishing in Monthly Parts, price Sixpence. Part 6, page 353 to 368. ROBERT BURNS, the National Poet of Scotland. Woodcut Portrait. The Life initialed, "S.J.A."

"We have here to trace the career of one of these illustrious personages, ROBERT BURNS, the National Poet of Scotland. In him we have a truly representative Scotchman. He was "Scotland condensed in a personality, the representative of what is noblest and also of much that is erring in the race," emphatically a poet of the people; his life is doubly interesting from the broad ground of sympathies and the deep reality and naturalness of his sentiments."

THE CATHOLIC PRESBYTERIAN, an International Journal, Ecclesiastical and Religious, edited by Professor W. G. Blackie, D.D., Edinburgh. No. 28. April, 1881. [Imperial Octavo.] *London:* JAMES NISBET & Co. 1881.

Article 3. "The Poetry of ROBERT BURNS," by David Sime, Esq., M.D., Innellan.

"This poor unfortunate ploughman was "a Poet of nature's own making." We may regret his life; we may regret that he was so unjust to himself, and perhaps also to posterity; we may painfully regret, and even never forget, his blemishes; but in spite of them, there shines out clearly still his marvellous genius, which neither poverty, nor hardship, nor even a ruined life could stamp out, for genius cannot be killed; it scintillated in the coarse, murky surroundings in which it was hid, like a star in a tattered cloud. The tattered cloud has long ago melted away into the ethereal blue; and now there remains but the genius of the poet, calmly and silently shedding its light upon humanity."

PAISLEY BURNS CLUB PUBLICATIONS. Poems and Songs by the late William Alexander, Finishing Writing Master, Paisley, with Memoir and Notes, by Robert Brown of Underwood Park. [Quarto.]

Paisley: J. & J. COOK. 1881.

Poem, "BURNS." Poge 58.

William Alexander, weaver, writing master, and minor poet, born at Millarston, Paisley, in 1805, educated at a night school during his apprenticeship, and in after years by self application, an early votary of the muse, and a rare talent for penmanship, to which he devoted his spare time, and attained precision and beauty. He had also a decided taste for music, which gained him an appointment at twenty-one years of age as instructor of music in the Parish Schools of Invernesshire, by order of the General Assembly of the Church of Scotland. In 1831 he commenced his career as writing master in Paisley and classes in the surrounding districts. He extended his circuit to Dumfries, Annan, and in 1833 went to settle in Edinburgh, where for several years he occupied a respectable position, and was a successful teacher. He took an active interest in Masonry, and officiated as Secretary of the Grand Lodge of Scotland at laying the foundation stone of the Scott Monument, on 15th August, 1840. He taught classes at Haddington, Kelso, and other towns on the south-east of Edinburgh, and received flattering testimonials of his ability and skill, but his social disposition was too strong an element in his character, and its sad inroads upon his class-rooms compelled him to shut them up after conducting them for fifteen years. He then returned to Paisley a solitary wreck; separated from his wife and family, his health began to fail, and he was glad to accept help from his old acquaintances to enable him to exist. He ended his troubled life in the Abbey Poorhouse on the 4th February, 1875. Nearly the whole of the poems and songs in this work have already appeared in the Provincial Periodicals of the day, and the Poet's Corner of the Local Newspapers. This attempt to rescue his poems and songs is due to the Paisley BURNS Club, whose resolution is to collect and publish a number of stray effusions of the Minor Poets of Paisley.

POEMS OF THE PERIOD, by Heone, edited by the Rev. Henry Reid, M.A., West United Presbyterian Church, Irvine. [Crown Octavo.]

Irvine: CHARLES MURCHLAND. 1881.

To the Irvine BURNS Club, which has been ever foremost in the recognition of merit and the endeavour to encourage the inspiration of song, this contribution to the Poetry of Ayrshire is dedicated.

In prospective BURNS' Statue Inauguration, Glasgow, 25th January, 1877.

"Thy memory poor, proud ROBERT BURNS
The world now shrines in golden urns;
Yet while thy name in fame ye carved,
She petted, spoiled—then shunned and starved."

GUIDE BOOKS.

NELSON'S PICTORIAL GUIDE BOOKS FOR TOURISTS. Ayrshire and ROBERT BURNS. [Oblong 16-mo.]

"He walked in glory and in pride,
Following his plough upon the mountain side."

WORDSWORTH.

London, Edinburgh, & New York: T. NELSON & SONS.

Coloured Illustrations. The Land of BURNS—Ayr, Alloway, Doon, Tarbolton, Mauchline, Ballochmyle, Kilmarnock.

YOUNG'S GUIDE TO AYR AND THE LAND OF BURNS, with Illustrations of the Places of Interest. [16-mo.]

Glasgow: YOUNG & HAMILTON.

Engravings of "Alloway Kirk," "The Brigs of Ayr," "Monument," "The Cottage," "Tam O' Shanter," &c.

PENNY GUIDE TO THE LAND OF BURNS. Route to and from BURNS' Monument. [12-mo.[

Ayr: Printed at the ADVERTISER OFFICE.

Woodcut vignette of "Tam O' Shanter and Souter Johnny."

GUIDE TO AYR, its Environs, and the Land of BURNS. [16-mo.]

Ayr: ROBERT MACLEHOSE.

Route to BURNS' Monument. The Cottage. Alloway's Auld Haunted Kirk. The Monument. The BURNS Festival, 1844. Highland Mary's Bible. Localities connected with BURNS—Tarbolton, Lochlea, Mossgiel, Mauchline, and appendix with Sir Alexander Boswell's Speech at laying the Foundation Stone of the Monument.

NEW GUIDE TO AYR, AND THE LAND OF BURNS. [12-mo.]

"Yet read the names that know not death,
Few nobler ones than BURNS are there;
And few have worn a greener wreath,
Than that which binds his hair."

Ayr: HENRY & GRANT.

Route to the Monument. BURNS. The Cottage. The Festival, 1844. Alloway Kirk. The Monument. Mauchline and Ballochmyle. Dumfries. Vignette of the Monument on Outside Cover.

PATERSON'S GUIDE TO GLASGOW, the Clyde, and Land of BURNS. [Octavo.]

Edinburgh: WILLIAM PATERSON.

Section 4.—The Land of BURNS. Woodcut of BURNS' Cottage, Alloway Kirk, and Auld Brig o' Doon. General View—Places in the Sea Board parts of Ayrshire.—Places in the Inland parts of Ayrshire. Places in Dumfriesshire.

TWEED'S TOURISTS' GUIDE to the Land of BURNS, and the South of Scotland, over the Glasgow and South-Western Railway, Illustrated by numerous Steel and Wood Engravings. [Octavo.]

Glasgow: JOHN TWEED.

Woodcuts of BURNS' Cottage, BURNS' Monument, Ellisland, Mauchline Castle, Kilmarnock, Irvine, &c.

BURNSIANA

IN

NOTES AND QUERIES,

A Medium of Intercommunication for Literary Men, General Readers, Antiquaries, &c.

London: Published by JOHN FRANCIS, 20 Wellington Street, Strand, W.C.

SERIES THE FIRST.
1849–1855.

INEDITED LINES, by ROBERT BURNS, written on a Tumbler at Brownhill Inn. "You're Welcome, Willie Stewart." 1st vol., 300.

SUPPOSED PLAIGIARY IN "THE VISION." 3rd vol., 206.

BURNS AND PROPERTIUS. Similarity of Sentiment. Vol. 4, 54.

BURNOMANIA, OR THE CELEBRITY OF ROBERT BURNS CONSIDERED. Who wrote it? Vol. 5th, 127, 428.

BURNS RELIC. Circular Silver Box, obverse and reverse. A Silver Ten Shilling Piece. Inscribed from G. M'Iver to RB. BURNS. "For Auld Langsyne," 1791. 6th vol., 434.

BURNS RELIC. Copy of Blair's Lectures on Rhetoric and Belles Lettres, supposed to have been given by the Author to the Poet in Edinburgh; presented by his Widow to the Querist's father, South Shields. 6th vol., 486.

MOTTO ON THE TITLE PAGE OF THE FIRST EDITION OF HIS WORKS, written by himself. 10th vol., 521.

NOTES AND QUERIES.

SERIES THE SECOND.

1856—1861.

INEDITED POETRY. Lines in a Painter's Studio. 2nd vol., 506.

BURNS'S PUNCH BOWL. Owned by Mr. Hastie. 4th vol., 454.

POETICAL GRACE AFTER MEAT, by BURNS. 6th vol., 324.

BURNS CENTENARY. Extract from Letter to Gavin Hamilton. 6th vol., 496; 7th vol., 146.

BURNS'S MOTHER. Where did she die? 6th vol., 529.

FIRST COPY OF HIS POEMS, presented by BURNS to Hugh Morton. 7th vol., 146.

VERSES ON TWO PANES OF GLASS IN THE GLOBE INN, DUMFRIES. 7th vol., 414.

SONG, "A Man's a Man for a' That." Similarity of Sentiment. Vol. 7th, 146, 184, 226, 266.

DR. MOOR AND BURNS. Similarity of Sentiment. 7th vol., 453.

REV. JOHN DUN'S OPINION OF BURNS. 8th vol., 23.

HIGHLAND MARY. Where was she born? 8th vol., 380.

MSS. POEMS BY BURNS, bound up in a copy of the 1787 Edinburgh Edition. 9th vol., 24, 88.

JAMES 1ST AND ROBERT BURNS. Similarity of Sentiment. 10th vol., 305, 397.

"THE JINGLER," Poem attributed to him. 10th vol., 43, 158, 459.

DATE OF CONTEST FOR THE WHISTLE. Original Memorandum in the handwriting of Fergusson of Craigdarroch. 10th vol., 423; 11th vol., 232, 337.

UNPUBLISHED LINES ON TOM PAYNE. 10th vol., 510.

"WILLIE BREWED A PECK O' MAUT." Supplementary Stanzas, by John Struthers. 11th vol., 307, 356, 377.

BOOKS RECENTLY PUBLISHED—NOTICE.

BURNS'S POEMS, Illustrated. 4th vol., 502.

NOTES AND QUERIES.

SERIES THE THIRD.

1862–1867.

BURNS AND ANDREW HORNER. 1st vol., 147, 256.

POETICAL EPISTLE TO BURNS, by the Author of "Tullochgorum." 3rd vol., 348, 413.

ROBERT BURNS, JUNR. Letter to the *Dumfries Courier*, 3rd Jan., 1857, on the Foreign Citizenship of the Scots. 2nd vol., 273.

ROBERT BURNS, JUNR., AND THE CALEDONIAN MUSICAL MUSEUM. 4th vol., 497; 5th vol., 62.

BURNS AND GEORGE THE FOURTH. Library Chair made from the rafters of Alloway Kirk, presented to the King by Mr. Auld. 4th vol., 69.

BURNS'S POEM OF THE WHISTLE. Affidavit made before Sir James Stuart Menteith, Bart, by William Hunter, blacksmith in Lakehead, Closeburn, as to the presence of the Poet at the contest. 6th vol., 123.

"THE JOLLY BEGGARS." Did BURNS get his ideas from "The Merry Beggars," an old Song? 8th vol., 355.

BURNS'S ACQUAINTANCE WITH OLD PLAYS. 8th vol., 390, 485.

BURNS AND NICHOLAS ROW. Coincidence. Vol. 9., 25.

BIBLIOTHECA BURNSIANA. M'Kie's first Essay. 10th vol., 7.

THE CALEDONIAN HUNT'S DELIGHT. 11th vol., 158, 321.

BOOKS RECENTLY PUBLISHED—NOTICE.

BURNS POEMS AND SONGS. 4th vol., 384.

NOTES AND QUERIES.

SERIES THE FOURTH.

1868–1873.

UNPUBLISHED LETTER OF BURNS TO HIS BROTHER WILLIAM, dated Ellisland, 14th August, 1789. 1st vol., 218.

MARIA RIDDELL, Née Woodley. 1st vol., 552.

DR. THOMSON OF DUMFRIES. Account of the Poet's Death, in M.SS. 1st vol., 553; 2nd vol., 283, 355, 429.

TAM O' SHANTER. "Fairin" for "Sairin." 1st vol., 508, 565, 614; 2nd vol., 309.

TAM O SHANTER. Four lines suppressed. 8th vol., 186.

BURNS AND WYCHERLEY. Undesigned Coincidences. 2nd vol., 200, 285, 332; 12th vol., 25.

UNPUBLISHED POEM, "To the Potato," attributed to BURNS. 2nd vol., 339, 477, 537, 614; 3rd vol., 37, 117, 516; 4th vol., 371, 464.

ROBERT BURNS. Notes by Dr. Charles Rogers. 2nd vol., 399.

ORIGINAL ANECDOTES OF BURNS. Letter from James Knox, Land Surveyor, author of "The Vale of the Clyde." 2nd vol., 483; 3rd vol., 117.

LINES attributed to him on a Pane of Glass in the Coffee Room, White Lion, Chester. 3rd vol., 171, 254.

TOUR IN SCOTLAND IN 1803. The Author. 5th vol., 246, 432, 438.

BISHOP JOHN GEDDES, friend of BURNS. 2nd vol., 581; 3rd vol., 21.

UNPUBLISHED STANZAS OF BURNS to "Roy's Wife of Aldivalloch." 3rd vol., 281, 396; 5th vol., 547; 11th vol., 25, 185, 225, 226, 263, 349, 489.

BONNIE JEAN; anecdote of a visit to her at Dumfries. 3rd vol., 592.

REVIEW OF POEMS. New London Magazine, 1786. 4th vol., 252.

REVIEW OF POEMS. New Town and Country Magazine, 1787. 4th vol., 326.

"JOHN BARLEYCORN," explanations wanted of the first two lines, 4th vol., 274.

PORTRAITS OF BURNS. 4th vol., 274, 318, 392, 394, 395, 543.

WILLIE STEWART. Inscription in Closeburn Churchyard. 3rd vol., 282.

WILLIE STEWART AND HIS DAUGHTER POLLY. 5th vol., 55.

"GALLANT WEAVER." Where first published. 5th vol., 117, 261.

MOTTO TO HIS POEMS. Author Wanted. 5th vol., 314, 391.

ANECDOTE OF BURNS AT BROW. 5th vol., 375.

"ON THE DEATH OF SIR JAMES HUNTER BLAIR." Variations in the Text. 5th vol., 593.

BURNS AT BROWNHILL INN. Vol., 6, 150.

RELICS AND LETTERS OF BURNS lately discovered. Copy of Young's "Night Thoughts," presented by BURNS to Kirsty Flint of Closeburn, and Letters written by the Poet from Sanquhar, 26th November, 1788. Another addressed to Mr. Findlater. 7th vol., 449.

LONGEVITY OF AYRSHIRE MINISTERS. Celebrated by BURNS. Vol. 4th, 392.

"AULD LANGSYNE." "Gude-Willie Waucht." 7th vol., 386, 501 ; 8th vol., 55 ; 12th vol., 75.

"BLACK'S YOUR COAT ; BLACK'S YOUR HAIR." 7th vol., 451 ; 8th vol., 32.

THE TEXT OF BURNS, by Dr. P. Hately Waddell. 8th vol., 161.

EDITION OF BURNS, 1821. 8th vol., 165, 234.

"YOUR PIN WAD HELP TO MEND A MILL." Vol. 8th, 336, 424, 533 ; 9th vol., 79, 144.

ROBERT BURNS'S WATCH. 8th vol., 398.

BURNS AND KEBLE. 9th vol., 158, 285, 329, 475, 523.

BURNS'S "PRENTICE HAN," parellel passages. 9th vol., 91, 170, 229.

BURNS'S COPY OF SHAKESPEARE, AND BLIND HARRY'S WALLACE. 9th vol., 236, 371, 392.

ORIGINAL LINES, written by BURNS in Johnny Dowie's Tavern, Libberton's Wynd, Edinburgh. 9th vol., 317.

BURNS. Anecdote. 10th vol., 409.

THE WORKS OF BURNS, 1787. Three Editions Printed. 10th vol., 387, 456, 11th vol., 26, 106.

ROBERT BURNS AND NATHANIEL HAWTHORNE. 10th vol., 273, 359.

BURNS AND HIGHLAND MARY. Lines in the *American Spiritualist.* 11th vol., 92, 143.

RIVAL RHYMES IN HONOUR OF BURNS. Who wrote them ? 6th vol., 196, 265.

"CLOUTS." Its meaning. 11th vol., 116, 161, 309, 455.

BIOGRAPHERS OF BURNS—Sir Harris Nicolas, Rev. Aris Willmott, and Rev. James White. 11th vol., 215.

SKYLARK ALLUSIONS. 11th vol., 323, 348.

SHAKESPEARE AND BURNS. Parallel Passages. 11th vol., 460.

HORACE AND BURNS. Parallel Passages. 12th vol., 5.

SNUFF BOX PRESENTED BY BURNS TO BACON, BROWNHILL INN. 12th vol., 7, 56, 96, 154.

BURNS AND STERNE. Parallel Passage. 12th vol., 66.

COPY OF BURNS'S SONGS, set to Music by George Thomson. Presentation Copy from the Poet to Miss Graham of Fintray. 12th vol., 385.

SIX UNPUBLISHED SONGS BY BURNS. MSS. sold by auction, 4th December., by Sotheby, Wilkinson and Hodge, London. 12th vol., 470, 523.

"WELCOME TO YOUR GORY BED." 8th vol., 424.

BOOKS RECENTLY PUBLISHED—NOTICES.

BURNS' POEMS. Kilmarnock Edition. 2nd vol., 336 ; 8th vol., 409.

ALDINE EDITION. 5th vol., 353 ; 6th vol., 40.

NOTES AND QUERIES.

SERIES THE FIFTH.

1874—1879.

UNPUBLISED SONGS BY BURNS. MSS. sold by auction in London, 4th December, 1873. 1st vol., 29. "The Merry Muses."

BURNS AND STERNE. Poetical resemblances. 1st vol., 164.

BURNS AT BROWNHILL INN. Dr. Ramage and William Scott Douglas. 1st vol., 235, 359.

BURNS'S ODE ON THE AMERICAN WAR. The original MSS. sold by auction, November, 1872. 1st vol., 242.

"TO TERRAUGHTY ON HIS BIRTHDAY." Original MSS. 1st vol., 283 ; 2nd vol., 11, 72, 196.

"THE RANK IS BUT THE GUINEA'S STAMP." Poetical resemblances. 1st vol., 164, 274 ; 12th vol., 426.

BURNS AND GOWER. Poetical resemblances. 2nd vol., 31.

BURNS AND GEORGE THOMSON. "Nubilia," its author. 2nd vol., 407, 497.

FRAGMENTARY LINES ASCRIBED TO BURNS Repeated by Kirsty Flint. 2nd vol., 425, 523.

THE BURNS GLENRIDDELL MSS. Its History. 3rd vol., 121.

THE WORKS OF BURNS. 1790 Edition. 3rd vol., 136.

BURNS AS AN EXCISE OFFICER. 3rd vol., 180.

LAND OF BURNS. Auld and New Brig o' Doon. 4th vol., 126, 253.

CARLYLE ON BURNS. "Heroes and Hero Worship." 5th vol., 8, 372 ; 6th vol., 177.

"COMING THROUGH THE RYE." 5th vol., 87, 116, 150, 191, 309, 350.

BURNS present at the trial of Mr. Miller's Steamboat on Dalswinton Loch. 5th vol., 247, 275, 317.

"A BARD'S EPITAPH." Where is the MSS.? 6th vol. 460.

BURNS'S EDINBURGH PRIVATE JOURNAL. 9th vol., 341.

"WHEN I THINK ON THE HAPPY DAYS," by an unknown Northern Singer. 9th vol., 425 ; 10th vol., 58.

"THE WIND BLAWS CAULD O'ER DUNNET HEAD." 12th vol., 68.

LINES BY ROBERT BURNS. "On seeing a fair rider on an lean ill favoured horse." 12th vol., 307.

"THE LOUNGER," its contributors. Vol. 8th, 400; vol. 9th, 33.

EARL OF GLENCAIRN. His Burial Place. 9th vol., 348.

ORIGINAL FIGURES OF TAM O' SHANTER. Vol. 2nd, 328, 358, 437; vol. 3rd, 77.

BOOKS RECENTLY PUBLISHED—NOTICES.

BURNS CALENDAR. 2nd vol., 527.

GLENRIDDELL MSS. Edited by H. A. Bright. 2nd vol., 527.

POEMS SELECTED FROM HIS WORKS. 7th vol., 20.

BURNS WORKS. 9th vol., 339; 10th vol., 439; 11th vol., 459.

BURNES MANUAL OF RELIGIOUS BELIEF. 5th vol., 259.

GENEALOGICAL MEMOIRS OF THE FAMILY OF ROBERT BURNS, by the Rev. Charles Rogers, LL.D. Vol. 9th., 180.

NOTES AND QUERIES.

SERIES THE SIXTH.

1880.

"THE RANK IS BUT THE GUINEA'S STAMP." 1st vol., 25, 344.

AUTHENTICITY OF "VERSES TO MY BED." 1st vol., 56, 146.

CARLYLE'S ESSAY ON BURNS. Was it patched up by Jeffrey? 1st vol.. 336.

DRYDEN AND BURNS. Parallel Passages. 2nd vol., 205.

"AS TRUE AS THE DEIL'S IN DUBLIN CITY." 2nd vol., 309.

BOOKS RECENTLY PUBLISHED—NOTICE.

BURNS'S WORKS. Vol. 6th; 1st vol., 168.

RELICS OF BURNS.

CRYSTAL PALACE, SYDENHAM, 1859.

Lay, in their niches, BURNS relics,
Autographs, Snuff Boxes, Letters,
Hair of the Poet himself,
Hair of his loved Highland Mary,
The portrait of Nasmyth, undoubted,
Likewise the portrait by Taylor,
Which folks have accepted as Robert,
But which I believe to be Gilbert.
There, too, the worm eaten desk
On which was composed "Tam O' Shanter,"
Brown as the limbs of the Hags,
Who danced at that Scottish walpurgis,
All were arranged for the best
By the active and vigilant Shenton,
And fiercely the multitude shoved
For a glance at the sacred memorials,
While stalwart policemen requested
We'd take the thing cool, and remember
The Palace was not like Aladdin's—
Would stay till we'd all had our innings.

Punch, 5th February, 1859.

PORTRAITS OF BURNS.

EDINBURGH NATIONAL GALLERY—THE NASMYTH PORTRAITS.

The Original Portrait of ROBERT BURNS, painted by Alexander Nasmyth, while the Poet visited Edinburgh in 1787, was bequeathed to the nation by his last surviving son, Colonel William Nicol Burns, and is now in the National Gallery, Edinburgh. On the back of it is Nasmyth's own inscription:—"Painted from MR. ROBERT BURNS, by his friend, Alexander Nasmyth, Edinbro', April, 1787." On the same canvas is a certificate written by the Poet's eldest son:—"I hereby certify that this is the original portrait of the Poet by Alexander Nasmyth, landscape painter in Edinburgh, and is the only authentic portrait of him in existence, or at least the only portrait of the Poet whose authenticity is indisputable. Dumfries, April 8th, 1834." (Signed) ROBERT BURNS.

There are three portraits of this size painted by Nasmyth, this being the Original from which all the others are copied. One was executed for George Thomson, and is now in the National Portrait Gallery, London, in the catalogue of which it is stated to have been touched upon by Sir Henry Raeburn, which does not add to its value as a portrait. The other belongs to the Cathcart family of Auchindrane, near Ayr, and was painted in 1824, by Mr. Cathcart's permission, and from which was engraved the frontispiece to the present volume. In addition to these, Nasmyth also painted a small Cabinet Picture—a full length portrait, as he appeared in Edinburgh at the time he sat for the original from which the likeness is taken. This painting is in the collection of Sir Hugh Hume Campbell, Bart., and is now at Marchmont. An Engraving of it was taken for a Vignette to Lockhart's *Life of Burns*, in *Constable's Miscellany*. The original picture has been frequently engraved,—the first time by John Beugo, for the Edinburgh edition of the poems, to whom the Poet gave sittings to improve the likeness—as the painting was then only finished to a certain extent—to obtain an engraving; it has also been engraved by E. Mitchell and William Walker, the latter being a very beautiful specimen of Mezzotinto engraving of a high character.

BURNS PORTRAITS—IRVINE AND DUMFRIES.

In possession of Dr. Hately Waddell, biographer and editor of BURNS, are two remarkable portraits—the first and last ever painted of the Poet. The former of these, a life-size bust looking out from a half illumined oval, was done apparently at Irvine, and represents the Poet at about 20 or 22 years of age. This portrait, as a work of art, is not first-rate; nor is the likeness, although quite recognisable, perfect—the mouth and chin being weak. But the costume is accurate and peculiar: a brown coat, black-barred yellow worsted waistcoat, and white cambric necktie, in two bows, with the ends brought carefully together so as to resemble a trefoil; in which respect, representing the man as he was in youth, and in holiday attire for the occasion, the picture is interesting and valuable. This curious relique was long in the possession of the lady to whom it was presented by the Poet, and who afterwards became Mrs. Ronald of Bennals. At her death it was purchased by the late Dr. Reid of Lochlea, from one of whose legatees it was subsequently acquired by Dr. Waddell.

The other, a large miniature bust, is a very beautiful work of art, exquisitely done on mahogany panel. It was painted at Dumfries, in 1795, by a travelling artist, name unknown, and represents the Poet as he then was, within fifteen months of his death. He speaks of it himself as "the most remarkable likeness of what I am at this moment that I think was ever taken of anybody." Sorrow, and a manly resignation, are traceable enough in the countenance, with perhaps a premonition of declining health, but nothing more. The right eye is absolutely brilliant, the flexibility and force of the lips such as only BURNS' mouth could possess, and the massive intellectuality and subdued passion of the whole head what any one acquainted with his works would look for. This portrait alone, in fact, might form the subject of an elaborate phrenological lecture. As for details, —the coat is of the same colour as above; the waistcoat of greyish buff, banded; and the neckcloth rolled carelessly about the neck—all betokening much disregard of fashion. It has a beautiful little pendant, done also on mahogany, by the same hand, representing the Poet's eldest son as a boy, dressed in green, of the French Revolution style, with a broad lace collar, holding a nosegay of wild flowers in his right hand. These pictures have been always together—first, apparently, after the Poet's death, in possession of Mrs. Riddell; then in those of Major Maunsell, an opulent banker in Limerick; by whom they were transferred to the late O'Conner-Kerry, of the Hermitage, Listowel, in whose affectionate custody they remained for above forty years. They were ultimately acquired from him by Dr. Waddell, who has called them the "Kerry Miniatures," in honour of the venerable personage to whom the world is indebted for their preservation.

BURNS' PORTRAITS—THE TAYLOR PORTRAIT.

This portrait was painted by Peter Taylor, a personal friend of BURNS, and was taken from the life. It is a kit-kat size, half-length, with buckskin breeches, blue coat, and broad high-crowned hat. At the death of the Artist the picture remained in the possession of his widow, who never allowed it to be seen out of her possession. It was not till the year 1829 that its existence was known to the public, when Messrs. Constable published an engraving of it under the auspices of Sir Walter Scott. An inspection of the original painting on the 26th January, 1812, was made at the house of Mrs. Taylor in West Register Street, Edinburgh, by Gilbert Burns, the Poet's brother, James Hogg, the Ettrick Shepherd, Robert Ainslie, Mr. Gray, and several other gentlemen. The widow narrated the circumstances under which it was painted. She said BURNS and her husband had been at a large party over night, and the Poet, of his own accord, had attached himself very much to her husband, and on parting invited him to breakfast next morning. He came, and that very day the portrait was begun after breakfast, the Poet sitting for an hour. He came a second day to breakfast and sat an hour; and the third day, being the last he had to spare, he sat rather longer. Mr. Gray, on seeing the portrait, exclaimed, "Glorious! glorious, BURNS every inch, every feature. Mrs. Taylor, that is quite a treasure." Mr. Ainslie made some remarks about the mouth, and Gilbert Burns said it was remarkably like his brother in the form and air. With regard to venial faults I care not. Taylor's picture has a family likeness to them all, especially the youngest sister. The general impression of the whole party was that the Portrait was a free, bold, and striking likeness of BURNS. When the picture was engraved, in 1829, the Poet's widow writes:—"I have no hesitation in stating my belief that it is original. The likeness in the upper part of the face is very striking, but there is a fulness about the lower part that latterly did not belong to the original." Mrs. Thomson (Jessie Lewars), writes of it as "A correct and striking likeness. I recognised it in a moment, and I must say it recalls to my mind completely the appearance of the Poet." Mrs. Maclehose (Clarinda), writes:—"It is the most striking likeness of the great Poet I have ever seen, and I say this with the more confidence, having a perfect recollection of his appearance." John Syme of Ryedale, the Poet's trusty friend, writes:—"I consider the likeness very faithful on the whole. The nose, eyes, and brow are particularly well delineated, but the lower part of the face is fuller than when I knew him." And Mrs. Dunlop of Dunlop, on receiving the engraving, says, "Since the time of his death his face has not been placed so brightly before my mind's eye as on opening the box containing the portrait."

On the death of Mrs. Taylor the portrait was bequeathed to William Taylor, Esq., of Scotston Park, Linlithgow, who lent it for exhibition to the Crystal Palace Company, Sydenham, on the Centenary Celebration, 25th January, 1859.

BURNS' PORTRAITS—THE SKIRVING PORTRAIT.

The portrait of BURNS by Archibald Skirving is a drawing executed with red chalk on tinted paper of a reddish colour. The head is nearly the size of life, with a portion of the neck and shoulders merely indicated. At first sight it appears as if executed in a slight and sketchy style; but on closer examination, it shows evidence of conscientious carefulness, combined with great clearness of effect. It has no claim to any higher rank than as an imaginary portrait of the Poet, as Skirving never saw BURNS, although he lived for some years beside his brother Gilbert and his sisters, and was in the habit of seeing them frequently, so that his likeness is founded on the recollection of others. He was a genuine artist, but peculiar and eccentric; averse to court favour, by any attempt to humour the prejudices and conceits of individuals, which very materially affected his interests in regard to professional employment. He was born in 1749, and died at Inveresk, 19th May, 1819. The inscription on his gravestone at Athelstaneford, by his brother, Captain Skirving, says, "By peculiar excellence he attained eminence as a portrait painter, and might have lived in affluence, had he not aimed at private independence by simplifying the comforts of common life."

On the death of Skirving the Portrait of BURNS was purchased by Mr. Rennie, the celebrated engineer, whose portrait he had also painted, and it is now in possession of his son, George Rennie, Esq., London.

BURNS' PORTRAITS—THE TANNOCK PORTRAITS.

James Tannock painted a portrait of BURNS for the Kilbarchan BURNS Club, which is now in possession of Mr. Archibald Crawford, one of the two surviving members of the original society. Another portrait by the same artist hangs in the Court Room of the Town Buildings, Kilmarnock, and was placed there at the BURNS Centenary, 25th January, 1859.

James Tannock painted other portraits of BURNS. He was a distinguished artist, born at Kilmarnock, 1784. In 1803 he became a student with Alexander Nasmyth, Edinburgh, one of the leading landscape painters of his day, and better known as painter of the portrait of BURNS for the Edinburgh Edition of his Poems, 1787. James Tannock lived in Paisley for two years at the time he painted the portrait of BURNS for the Kilbarchan Club. He afterwards visited Irvine, Greenock, and Stirling, then went to London, as student, to the Royal Academy and British Gallery, where he was introduced to several persons of eminence, and intrusted with the execution of many fine works of art. He died in his native town, 6th May, 1863.

EDINBURGH ROYAL INSTITUTION.

Pair of double-barrelled Pistols, with flint locks, which formerly belonged to ROBERT BURNS, the Poet, and were carried by him as an exciseman. In oak case.

These pistols were presented by the Poet on his death-bed to his faithful friend and physician, Dr. Maxwell, Dumfries, whose daughter treasured them during her life, when they came into the possession of the Right Rev. Bishop Gillis, in 1858, and by him made a gift to the Museum. Their history is narrated in a paper, "On the subject of BURNS' Pistols," read at a meeting of Scottish Antiquarians, on Tuesday, 19th April, 1859. Edinburgh: Marsh & Beattie.

Snuff-Box stated to have been given by the Poet to Mr. Blackie, at the Haugh of Urr, Dumfriesshire.

EDINBURGH BURNS MONUMENT, CALTON HILL.

The interior of the Monument contains the following relics of BURNS :—

Presented by Lieut.-Colonel James Glencairn Burns, and Colonel William Nicol Burns :

MSS. Poems—"The Kirk's Alarm;" "Verses under a picture of the Earl of Glencairn."

Letter from the Earl of Buchan to BURNS.

Letter from the Poet's widow to James Burnes, Montrose, 1796.

Account and receipt for monument erected by BURNS in Cannongate Churchyard, Edinburgh, in memory of Robert Fergusson. 1789.

BURNS' Diploma as a Member of the Royal Company of Archers, Edinburgh.

Original Model of Flaxman's Statue of BURNS; presented by the sculptor to George Thomson, and by him presented to the Poet's son, Colonel William Nicol Burns.

Sword-Stick, carried by BURNS when an exciseman : his initials engraved on the mounting.

* * * * * * * * * *

ST. JAMES MASONIC LODGE, TARBOLTON.

Minute-Book.—BURNS elected Depute-Master, 27th July, 1784. Minutes signed, "ROBERT BURNESS" till the 1st March, 1786, when his signature was changed to "BURNS."

Original MS. of *The Farewell*, addressed to the brethren of the Lodge.

ARBROATH MUSEUM.

Letter from BURNS to James Burness, Writer, Montrose, dated Mossgiel, Sep., 26th, 1786.

IRVINE BURNS CLUB.

The first meeting of surviving friends and admirers of the Poet took place on the 2nd June, 1826, when a Society was formed to celebrate the anniversary of his birth. The opening dinner of the Club came off on the 25th January, 1827. Dr. John Mackenzie, the Poet's old Mauchline friend, then settled at Irvine, officiated as Chairman; with the well known Mr. David Sillar, "a brither poet" (*Epistle to Davie*), as vice-chairman. Since then an annual festival has been observed. The Club are fortunate possessors of the following manuscripts of poems in the handwriting of BURNS!—

The Cotter's Saturday Night.	Earnest Cry and Prayer.
The Twa Dogs.	The Holy Fair.
Scotch Drink.	Address to the Deil.

They are the Original Manuscripts of the Poems from which the first Kilmarnock edition was printed, and bear on the margin the foreman compositor's instructions for printing.

A *Fac-simile* of the *Cotter's Saturday Night* was printed by Maxwell Dick, Irvine, (1840), from the manuscript—the property of the Irvine BURNS Club.

Letter from BURNS addressed to Mr. David Sillar, Merchant, Irvine, dated Ellisland, 5th Augt., 1789.

ALLOWAY: THE COTTAGE.

The original erection of the "auld clay biggin" consisted of kitchen and *spence*, or sitting room. It was built by the Poet's father, William Burnes, in December, 1757, on part of seven acres of ground, intending to commence business as a nurseryman and gardener. Having obtained an engagement as gardener from Mr. Fergusson of Doonholm, he abandoned the project of turning his land into a nursery, but resided in the cottage and remained in Mr. Fergusson's employment till 1766. On removing to Lochlea, he sold his leasehold to the Corporation of Shoemakers of Ayr, who let it for a "public house." In the interior of the Cottage is shown the recess in the wall of the kitchen where stood the bed on which the Poet was born. In 1847 a spacious hall was built behind the cottage, the foundation stone of which was laid on the 25th January, by Maxwell Dick, Irvine, Deputy Grand Master of Mother Kilwinning. Within it the Poet's Birthday is annually celebrated by members of the BURNS Club of Ayr and Alloway. In September, 1880, the property was disposed of for £4000 to the Trustees of the BURNS Monument Committee, and possession obtained at Whitsuntide, 1881. It will henceforth be preserved by them, and exhibited to the public, as a Museum for relics of BURNS, the grounds adjoining being tastefully laid out, and a small charge made for admission to enable the Trustees to clear off the debt upon their noble enterprise in redeeming the property from its long desecration.

BURNS' MONUMENT, ALLOWAY.

Among the relics in the Monument is the Bible, in two volumes, given by BURNS to Highland Mary. On the fly-leaf of the first volume is written, in the Poet's handwriting, "'And ye shall not swear by my name falsely: I am the Lord.'—Levit. xix. 12." In the second volume, "'Thou shalt not forswear thyself, but shalt perform unto the Lord thine oath.'—Matt. v. 33." And in both volumes is written "ROBERT BURNS, Mossgiel," with his mason-mark appended. In one of the volumes is preserved a lock of Highland Mary's hair.

These Volumes came into possession of Mary's mother, and were kept in the family. William Anderson, mason, Renton, near Dumbarton, a grandson, took them with him to Canada in 1834. Circumstances forced him to part with them, after being assured they would be carefully treasured beyond the risk of loss or destruction. A party of gentlemen in Montreal bought them for £25, and sent them to the Provost of Ayr for presentation to the Monument. On Thursday, 24th December, 1840, they were formally presented to Provost Limond, at a dinner in honour of the occasion; and on the Poet's birthday, 25th January, 1841, were delivered to the custodier of the Monument, at a public dinner, in the BURNS Arms Inn, Alloway. On the same occasion, a splendid copy of "The Land of BURNS" was presented to the Monument by Messrs. Blackie & Son, Publishers, Glasgow.

In the Monument is also a marble bust, by Park; a copy of Nasmyth's Portrait of BURNS, presented by Mr. Steven; also several sketches, by the same artist, illustrative of the Poet's works, painted on the panellings of the doors. An engraved portrait of BURNS from Nasmyth's portrait, and engraving of the Land of BURNS.

In this apartment is a book-case containing a few Editions of the Poet's works, among which are an Original Kilmarnock Edition (1786), as also a copy of three volumes of the Kilmarnock Fac-simile Edition, presented by the publisher, Mr. James M'Kie (1869).

Also, the marriage ring of BURNS and Jean Armour, received by the late Maxwell Dick, Irvine, from Mrs. Hutchinson, granddaughter of the Poet, and presented to the Monument in 1870, by James Dickie, Esq., Irvine.

In a small cottage at the south of the enclosed ground, are the far-famed figures of Tam O' Shanter and Souter Johnny, chiselled out of a solid block of freestone, by the self-taught sculptor, James Thom. They were placed there after having been exhibited in some of the principal cities and towns of Scotland, England, and Ireland.

ABBOTSFORD LIBRARY AND MUSEUM.

Crystal Tumbler on which BURNS inscribed the verses:—

"You're welcome, Willie Stewart."

It was at Brownhill Inn that BURNS wrote the verses on the crystal tumbler, the landlady, says Lockhart, was very wroth at what she considered the disfigurement of her glass, and in order to appease her a gentleman present, gave a shilling for it, and carried it off; it was afterwards secured for Sir Walter Scott.

BRITISH MUSEUM, LONDON.

The Pickering Manuscripts, so called from the publisher of the *Aldine Edition* of BURNS, to whom they belonged. Bought at his sale, 13th Dec., 1854:—

Letter from BURNS to George Thomson, dated 7th April, 1793, containing critical remarks on several Scottish songs. Four leaves.

Part of a Letter from BURNS to the Earl of Buchan (1787.) Without signature.

Copy of a Letter to the Provost, Bailies, and Town Council of Dumfries, about the education of his children.

Two humorous and facetious Citations or Summonses to some of his friends, upon affairs of love, &c., &c. Dated Mauchline, 12th May, 1786. Not printed.

Poem—*The Holy Tulzie.* BURNS says of this—"It was the first of my poetical productions that saw the light." A Fragment, commencing "All devil as I am;" another, "I burn, I burn, as when thro' ripen'd corn." Neither signature nor date.

Two versions of a satirical Ballad, called *The Kirk of Scotland's Alarm.* On the back of the sheet is a fragment of some severe reflections on human kind.

Extempore in the Court of Session (Tune, "Gilliecrankie").—"He clench'd his pamphlets," &c.

The Dean of Faculty: a New Ballad. The last verse very satirical: not printed in the early editions.

Sketch, inscribed to the Right Hon. C. J. Fox, Esq.—"When wisdom and folly meet, mix, and unite."

The Holy Fair.—"'Twas on a simmer Sunday morn." Five pages closely written.

Satirical Dialogue between a husband and wife.—"If the word is still obey."

Macpherson's Farewell.—"Farewell, ye dungeons dark and strong."

Patriotic Song.—"Here's a health to them that's awa'." Unfinished.

Manuscripts Bought at PETER CUNNINGHAM'S Sale, 26th February, 1855:—

Letter from BURNS to Dr. Moore, dated 2nd August, 1787. The Poet's celebrated autobiographical letter; Eighteen closely written pages; bound in red morocco. Sold for £30. Has Dr. Currie's endorsement of its authenticity.

The Cotter's Saturday Night. Original MS. Six pages, folio.

The Five Carlines: an Election Ballad (Tune, "Chevy Chase").—"There was Five Carlines in the South."

Autograph Letters and Songs of BURNS. Bequeathed by Archibald Hastie, Esq., M.P. (18th March, 1858).

Letter to James Johnson, of Edinburgh ("28th ——1788?"). Purchased from the Rev. Thomas Butler (5th July, 1841.)

SOUTH KENSINGTON MUSEUM, LONDON.

Letter from BURNS addressed to Mrs. Dunlop of Dunlop, care of Mr. Wm. Kerr, Post office, Edinburgh, dated Mauchline, 13th Novr., 1788. Bequeathed, with other gifts to the Museum, by the late John Forster, author of the "Life of Oliver Goldsmith, "Life of Charles Dickens," &c., &c.

Letter from BURNS addressed to Mr. Robert Ainslie, Junr., Berrywell, Dunse, dated Edinburgh, 23rd Augt., 1787.

BODLEIAN LIBRARY, OXFORD.

MS. Copy "On seeing a Louse on a Young Lady's Bonnet at Church," in the Poet's Autograph.

THE GLENRIDDELL MSS. OF BURNS'S POEMS IN THE ATHENÆUM LIBRARY, LIVERPOOL.

These are described in the Athenæum Catalogue as "Poems written by Mr. ROBERT BURNS, and selected by him from his unprinted collection for Robert Riddell, of Glenriddell, Esq., a quarto volume of 162 pages, exclusive of portrait, title, and an introductory letter. The letter, and seventy-eight pages of the poems, are entirely in the Poet's autograph. The rest of the MS. is in the handwriting of an amanuensis, with occasional corrections and remarks by BURNS himself."

On the fly-leaf at the beginning are the arms of Mr. Riddell, and a portrait of BURNS. On the title page is the inscription:—"Poems written by Mr. ROBERT BURNS, and selected by him from his unprinted collection, for Robert Riddell, of Glenriddell, Esq.," and then follow ten lines of verse about BURNS.

> "Here native genius, gay, unique, and strong,
> Shines through each page, and marks the tuneful song:
> Wrapt admiration her warm tribute pays,
> And Scotia proudly echoes all she says:
> Bold Independence too, illumes the theme,
> And claims a manly privilege to Fame.
> Vainly, O BURNS! would rank or riches shine,
> Compar'd with inborn merit great as thine;
> These chance may take, as chance has often giv'n;
> But pow'rs like thine can only come from heav'n."

There is a preface in his own handwriting, which deprecates the publication of these Poems. With or without the Poet's permission, however, almost everything the book contains has long since been given to the world, and the few things that Dr. Currie omitted, mainly on account of their political bias, may now at last be allowed to "see the light."

GLENRIDDELL MSS.—CATALOGUE OF THE POEMS.

1.—Song. Tune, "Bonie Dundee."

"In Mauchline there dwells six proper young Belles."

In BURNS'S autograph.

2.—Song, "Anna, thy charms my bosom fire."

In BURNS'S autograph.

3.—Epistle to John Goldie, in Kilmarnock, author of "The Gospel Recovered," August, 1785.

"O Gowdie, terror o' the whigs."

In BURNS'S autograph.

4.—To Miss Jeany Cruikshank, a very young lady, only child of my much esteemed friend, Mr. Cruikshank, of the High School, Edinbr., written on the blank leaf of a book presented to her by the Author.

"Beauteous rose-bud, young and gay."

In BURNS'S autograph.

5.—Written in Friar's Carse Hermitage.

"Thou whom chance may hither lead."

In BURNS'S autograph.

6.—On Capt. Grose's peregrinations through Scotland, collecting the Antiquities of that kingdom.

"Hear, Land o' Cakes, and brither Scots."

In BURNS'S autograph.

7.—Ode to the departed Regency Bill, 1789.

"Daughter of Chaos' doting years."

In BURNS'S autograph.

8.—Alteration of the poem, page 6th, (5).

"Thou whom chance may hither lead."

In BURNS'S autograph.

9.—Song. Tune, "Banks of Banna."

"Yestreen I had a pint o' wine."

In BURNS'S autograph.

10.—Song, "I murder hate by field or flood."

In BURNS'S autograph.

11.—"Holy Willie's Prayer."

"And set the godly in a pet to pray."—POPE.

In BURNS'S autograph.

12.—Epigram on Capt. F. Grose, Antiquarian. See page 8th.

"The devil got notice that Grose was a dying."

In BURNS'S autograph.

13.—Additional Stanza to Song. Page 19th, (9).

"Awa' thou flaunting god o' day."

In BURNS'S autograph.

14.—Copy of a Letter from Mr. Burns to Doctor Moor.

An Amanuensis, corrected by BURNS.

"SIR,—For some time past I have been rambling, &c."

15.—When Captain Grose was at Friar's Carse, in the summer of 1790, collecting materials for his Scottish Antiquities, he applied to Mr. BURNS, then living in the neighbourhood, to write him an account of the Witches' meetings at Alloway Church, near Ayr, who complied with his request, and wrote for him the following poem:—

"Tam O' Shanter," A Tale.

An Amanuensis corrected by BURNS.

16.—On the death of Sir James Hunter Blair.

"The lamp of day with ill-presaging glare."

An Amanuensis.

17.—Written on the blank leaf of a copy of the first edition of my Poems, which I presented to an old sweetheart, then married.

"Once fondly loved, and still remembered dear."

An Amanuensis.

18.—On reading in a newspaper the death of J. M'Leod, Esquire, brother to Miss Isabella M'Leod, a particular friend of the Author.

"Sad thy tale thou idle page."

An Amanuensis.

19.—Epitaph on a friend.

"An honest man here lies at rest."

An Amanuensis.

20.—The humble petition of Bruar Water to the Noble Duke of Athole.

"My lord I know your noble ear."

An Amanuensis.

21.—Extempore Epistle to Mr. M'Adam of Graigengillan, (wrote in Nanse Tinnock's, Mauchline), in answer to an obliging letter he sent in the commencement of my poetic career.

"SIR,—O'er a gill I gat your card."

An Amanuensis.

22.—On scaring some water fowl in Loch Turit, a wild scene among the wilds of Oughtertyre.

"Why, ye tenants of the lake."

An Amanuensis.

23.—Written in the Hermitage at Taymouth.

"Admiring nature in her wildest grace."

An Amanuensis.

24.—Written at the Fall of Fyers.

"Among the heathy hills and ragged woods."

An Amanuensis.

25.—Written by somebody on the window of an Inn at Stirling, on seeing the Royal Palace in ruins.

"Here Stuarts once in triumph reigned."

An Amanuensis.

26.—Epistle to Robt. Graham, Esq., of Fintry, on the election for the Dumfries string of boroughs, Anno 1790.

"Fintry, my stay in worldly strife."

In BURNS'S autograph.

27.—A Poet's welcome to his love-begotten daughter, the first instance that entitled him to the venerable appellation—Father.

"Thou's welcome, wean! Mischanter fa' me."

In BURNS'S autograph.

28.—The Five Carlins—a Ballad.

"There was five Carlins in the south."

In BURNS'S autograph.

29.—Extempore, nearly. On the birth of Monsr. Henri, posthumous child to a Monsr. Henri, a Gentleman of family and fortune from Switzerland; who died in three days illness, leaving his lady, a sister of Sir Thomas Wallace, in her sixth month of this her first child. The lady and her family were particular friends of the Author. The child was born in November—90.

"Sweet Floweret, pledge o' meikle love."

In BURNS'S autograph.

30.—Birthday Ode, 31st December, 1787.

"Afar th' illustrious Exile roams."

An Amanuensis.

31.—Ode, sacred to the memory of Mrs. O., of A. (BURNS adds, ("Mrs. Oswald of Auchencrue.")

"Dweller in yon dungeon dark."

An Amanuensis.

32.—Extempore—to Mr. Gavin Hamilton.

"To you, sir, this summons I've sent."

An Amanuensis.

33.—Lament of Mary Queen of Scots.

"Now Nature hangs her mantle green."

An Amanuensis.

34.—Epistle to Robt. Graham, Esq., of Fintry, requesting a favour.

"When Nature her great masterpiece designed."

An Amanuensis.

35.—Jeremiah 15th ch. 10 v.

"Ah! woe is me, my Mother dear!"

In BURNS'S autograph.

36—37.—From Clarinda, on Mr. B——'s saying that he had nothing else to do.

"When first you saw Clarinda's charms."

Answer to the foregoing. Extempore.

"When dear Clarinda, matchless fair."

Both in BURNS'S autograph.

38.—On the death of the late Lord President Dundas.

"Lone on the bleaky hills, the straying flocks."

In BURNS'S autograph.

39.—The Whistle—A Ballad.

"I sing of a whistle, a whistle of worth."

In BURNS'S autograph.

40.—A new psalm for the Chapel of Kilmarnock. On the thanksgiving day for His Majesty's recovery.

"O sing a new song to the L—— !"

In BURNS'S autograph.

41.—A ballad on the heresy of Dr. M'Gill, in Ayr.

"Orthodox ! Orthodox ! wha believe in John Knox."

In BURNS'S autograph.

42.—To Robert Graham, Esq., of Fintry, on receiving a favour.

"I call no goddess to inspire my strains."

In BURNS'S autograph.

43.—Written in a wrapper enclosing a letter to Capt. Grose, to be left with Mr. Cardonnel, Antiquarian.—Tune, "Sir John Malcolm."

"Ken ye ought o' Captain Grose ?"

In BURNS'S autograph.

44.—Fragment. On Glenriddel's fox breaking his chain.

"Thou, Liberty, thou art my theme !"

In BURNS'S autograph.

45.—Lament for James, Earl of Glencairn.

"The wind blew hollow frae the hills."

In BURNS'S autograph.

46.—Epistle to Robert Graham, Esq., of Fintry—5th Oct., 1791.

"Late crippled of an arm, and now a leg."

In BURNS'S autograph.

47.—Lines to Sir John Whitefoord, of Whitefoord, with a poem to the memory of Lord Glencairn.

"Thou, who thy honor as thy God rever'st."

In BURNS'S autograph.

48.—A Grace before dinner. Extempore.

"O Thou, who kindly dost provide."

In BURNS'S autograph.

49.—Epigram. On being asked why God had made Miss Davies so little, and Mrs. —— so big.

"Ask why God made the gem so small."

In BURNS'S autograph.

50.—On hearing it said that there was falsehood in Dr. B—b—ngt—n's very looks.

"That there is falsehood in his looks."

In BURNS'S autograph.

51.—On Capt. W. R—dd—ck, of C—rb—t—n.

"Light lay the earth on Billy's heart."

In BURNS'S autograph.

52.—On W. Gr—h—m, Esq., of M—sskn—w.

"'Stop thief!' dame Nature called to Death."

In BURNS'S autograph.

53.—On Capt. L—sc—lls.

"When L—sc—lls thought fit from this world to depart."

In BURNS'S autograph.

54.—Pinned to Mrs. W—lt—r R—dd—ll's carriage.

"If you rattle along like your Mistress's tongue."

In BURNS'S autograph.

55.—Epitaph on J—hn B—shby.

"Here lies John B—shby, *honest man.*"

In BURNS'S autograph.

56.—On J—hn M—r—ne, laird of L—gg—n.

"When M—r—ne, deceased, to the devil went down."

In BURNS'S autograph.

57.—On the laird of C—rd—nn—ss.

"Bless J—s—s Chr—st, O C—rd—nn—ss."

In BURNS'S autograph.

THE GLENRIDDELL MSS. OF BURNS'S LETTERS IN THE ATHENÆUM LIBRARY, LIVERPOOL.

These are described in the Athenæum Catalogue, as on the title, "Letters by Mr. Burns, which he selected for R. Riddell, Esq., of Glenriddell, F.A.S., of London and Edinburgh, and Member of the Literary and Philosophical Society of Manchester." A Quarto volume, containing 103 pages, exclusive of title and portrait. The first six pages are blank; the rest of the volume is in BURNS'S autograph. Under the title is pasted Beugo's engraved portrait, beneath which is written :—

ROBERTUS BURNS, SCOTUS.

ABRIDGED COPY of the Author's first Common-place Book.

LETTER ADDRESSED TO JOHN ARNOT of Dalquhatswood, Esq., April, 1786.

LETTER TO MY FRIEND, CUNNINGHAM, on his severe love disappointment, 24th Jany., 1789.

LETTER TO MISS M'MURDO, daughter to John M'Murdo, factor to the Duke of Queensberry, inclosing a ballad I had composed on her, July, 1793.

LETTER TO MR. CORBET, Supervisor General of Excise, 1791.

LETTER TO MR. MOODIE, one of the ministers of Edinr., 1791.

LETTER, dictated for my friend, Clarke, to the Lord Provost of Edinburgh, 1791.

LETTER OF THANKS TO MR. CORBET, for granting the request, 1792.

LETTER FOR MR. CLARKE to send to Mr. Williamson, factotum and favourite of the Earl of Hopetoun, 1791.

LETTER TO THE DUKE OF QUEENSBERRY, inclosing "The Whistle," 1792.

LETTER from my worthy friend, Mr. Nicol, of the High School, Edinburgh, alluding to some ( ) conduct of mine in the political opinions of the day, 1790.

LETTER TO A LADY, never delivered, but copied from the original letter, 1793.

LETTER TO MISS LESLEY BAILLIE, inclosing a song I had composed on her, 1793.

LETTER TO MR. ALEX. CUNNINGHAM, Writer, Edinburgh, some little time after his marriage, 1792.

LETTER TO JOHN F. ERSKINE, Esq., of Mar, 1793.

LETTER TO THE EARL OF GLENCAIRN, with copy of my New Edition, 1793.

LETTER TO MR. SMELLIE, Printer, Edinburgh, introducing Mrs. Walter Riddell, 1792.

LETTER TO MISS DAVIES, inclosing a Ballad I had made on her, 1791.

LETTER TO ALEX. CUNNINGHAM, introducing Clarke the Schoolmaster, 1791.

LETTER TO JOHN M'MURDO, Esq., Drumlanrig, with a song, 1789.

LETTER TO CHARLES SHARPE, Esq., of Hoddam, 1791.

LETTER TO CRAWFORD TAIT, Esq., W. S., 1790.

TO THE RIGHT HON. WILLIAM PITT, an address from the Scottish Distillers, 1789.

LETTER TO MISS H. C——.

LETTER TO MRS. STEWART of Stair, 1786.

LETTER TO MISS WILHELMINA ALEXANDER, inclos: "The Lass o' Ballochmyle," 1786.

LETTER TO MR. WILLIAM NICOL of the High School, Edinburgh, 1787.

The London Athenæum, August 1, 1874, printed four letters from this collection, which had not hitherto been published in any edition of the Poet's correspondence. These were to Miss M'Murdo, Mr. Corbet, Supervisor General of Excise, two letters, and one to Mr. Moodie, Minister of Edinburgh, and Miss Lesley Baillie of Mayfield. These were communicated to the Athenæum by H. A. Bright, collector of the Glenriddell Poems.

ST. PAUL'S SCHOOL LIBRARY, LONDON.

The copy of Milton's Poems possessed by BURNS, 2 vols., 12-mo., Edinburgh edition, 1755, and bears on the title page of each volume the autograph "ROBERT BURNS." These volumes were given by the Poet's Widow to R. H. Cromek, editor of the Reliques of BURNS. The copy is authenticated by the note of the late Thomas Hartley Cromek, the well-known water colour painter, from whose representatives the book has been obtained. Milton was educated at St. Paul's School.

JAMES T. GIBSON CRAIG, ESQ., EDINBURGH.

Sonnet on receiving a favour, dated 10th August, 1789, addressed to Robert Graham, Esq., of Fintry.

Letter from Clarinda to BURNS, dated Decr. 8, 1787; another letter, written on Monday Evening, without date.

Letter to Alexander Cunningham from Dumfries, 5th Feby., 1792, and another dated 3rd March, 1794.

Fergusson's Poems on the fly-leaf in the Poet's handwriting—

"Ah, woe is me, my Mother dear!"

Paraphrase of Jeremiah, 15 chap., 10 verse.

THE REPRESENTATIVES OF THE LATE JOHN ADAM, ESQ., TOWN CHAMBERLAIN, GREENOCK,

Are in possession of the Original Manuscript Common-place Book of ROBERT BURNS, begun in 1783:—"Observations, Hints, Songs, Scraps of Poetry, by ROBERT BURNS: a man who had little art in making money, and still less in keeping it."

Letter from BURNS to Mr. M'Murdo, Drumlanrig, dated Ellisland, 2nd May, 1789.

This unique manuscript is extended in a stitched book of twenty-two leaves folio. Notes, &c.

The Whistle: a Ballad, in the handwriting of the Poet; on a sheet of foolscap paper, bearing the official Excise Stamp.

Letter from BURNS to Captain John Hamilton, Dumfries, July, 1794.

Letter from BURNS to Mr. John Edgar, Excise Office, Dumfries, 25th April, 1795.

Note from BURNS to Mrs. Riddell, Halleaths, August, 1795.

GILBERT BURNS, ESQ., KNOCKMAROON LODGE.

Nephew of the Poet; to whose kindness we are indebted for this notice of the relics in his possession, and the interesting family recollections associated with their history:—

"The big ha' Bible, ance his Father's pride."—The Family Bible of William Burnes, the Poet's father. Quarto; bound in calf, 9¾ by 9¼ inches. Wants title-page of the Old Testament; but the New Testament title-page gives the date. Printed in Edinburgh, by Alexander Kincaid, His Majesty's Printer, 1762. On a fly-leaf, between the Old Testament and the Apocrypha, is written in William Burnes's handwriting, a registry of the births of his children.

I am old enough to have a distinct recollection of the Poet's mother during the last twelve years or so of her life. She was a very serious, thoughtful person; and her chief occupation during this part of her life was reading this Book, some Sermons, and a small volume she called "the black byuck." This last is also in my possession. It is entitled "A Method for Prayer, by Matthew Henry. Glasgow, 1766." I stood with my aunt, Anabella, at my grandmother's bedside when she died. She had no disease; but worn out with the burden of nearly eighty-eight years, she passed away quietly, just ceasing to breathe. Letter to the Editor.

Silver Watch that belonged to William Burnes, the Poet's father: maker's name, Jas. Chalmer, London (No. 500). It was used by the Poet after his father's death till he went into the excise; he then gave it back to his mother, having bought a new one for himself. She gave it to me as a New-Year's gift, 1st January, 1819; the year before she died.

Whip and spurs with which BURNS rode about the country as a gauger, and the Gloves he wore as mourning for Lord Glencairn; with other articles more or less connected with the Poet; were given to my father Gilbert Burns, by the Poet's widow, after her husband's funeral, as keepsakes.

Documents connected with the Poet's family.

Marriage Contract between Samuel Broun, son of John Broun of Craigintoune, and Agnes Logie, daughter of John Logie, in —— (illegible).

Several Certificates of Character:—One dated May, 1748; signed Sir William Ogilvy of Barras; Alex. Schank of Brigford; and John Stewart of Futhies; to the effect that the bearer, William Burness, is the son of an honest farmer in this neighbourhood, and is a very well inclined lad himself. We therefore recommend him, &c., &c.

One in favour of "William Burns." Signed by Thomas Walker, minister, and Jo. Thomson, session-clerk of the parish of Dundonald; dated November, 1752.

Another, dated Maybole, 27th November, 1754, in favour of William Burns, a young man unmarried. Signed, Jas. Macknight, minister; D. Doig, session-clerk; J. Lockhart, elder, and Samuel Muir, elder.

One dated Tarbolton, 1784, in favour of Agnes Broun, relict of William Burns, and Robert, Gilbert, Agnes, and Anabella Burns, her children. Signed, Patrick Wodrow, minister; John Wilson, session-clerk.

The Tack of Mount Oliphant; William Fergusson to William Burns (1765).

Instrument of Seisin in favour of Elizabeth Fergusson, of 7 acres 18 falls of land, held by William Burns (1776).

A few Autograph Poems and Letters of BURNS, all of which have been published. Among them the letter written on his deathbed to my father, Gilbert Burns; dated 10th July, 1796.

Original Manuscript of the *Jolly Beggars*, in the Poet's handwriting. Given by the Poet himself to Mr. David Woodburn, factor to Mr. M'Adam of Craigengillan; who gave it to Mr. Robert M'Limont, merchant, Glasgow; from whom it passed into possession of Mr. Smith, of Greenock; who gave it to Mr. Thomas Stewart, Greenock, who published a *fac-simile* of it in 1823. Glasgow: J. Lumsden & Son.

On the fly-leaf is a memorandum by Mrs. Salvero, a daughter of Mr. Stewart, residing in the Azores, stating that Mr. Stewart's uncle, Mr. Richmond, an intimate friend of the Poet, gave him the MS. On another leaf is written "The manuscript belongs to David Crichton, junior, Pictou, Nova Scotia, North America. Purchased at Terceira, one of the Azores or Western Islands, 13th January, 1845." It was advertised for sale in the Glasgow papers in 1853 (price 50 guineas), when I bought it. The person who owned it was a young man, who wished to raise money to enable him to emigrate to Australia. Bound up with it are an autograph letter from Robert Tannahill, the Poet, to Thomas Stewart, Greenock, dated 1st May, 1810, and a Song in Tannahill's handwriting, "Fly we to some desert Isle." Also an autograph of Allan Ramsay, to the Right Honourable Susanna, Countess of Eglintoun; "The Muses' salutation after the late bad weather preceding this New-Year's day, 1733;" "The sun with a' his halesome rays," &c. Letter to the Editor.

"Poems, chiefly in the Scottish Dialect." Kilmarnock, 1786. First edition of the Poems. "A presentation copy from the author to Lady Glencairn."

MISSES BEGG, BRIDGE HOUSE, AYR.

(Nieces of the Poet).

Letter from BURNS, dated March 2nd, 1789, addressed to his brother Mr. William Burns, Saddler, Longton, with a parcel. Another letter from BURNS to his brother William, dated Ellisland, 10th Novr., 1789; addressed Mr. William Burns, Saddler, care of Messrs. Walker & Robson, Middle Street, Newcastle-on-Tyne.

These letters are set in oak frames, and in excellent preservation.

ROBERT BURNS BEGG, SOLICITOR, KINROSS.

Letter from BURNS to his brother William, addressed "Mr. Wm. Burns, Saddler, Newcastle-on-Tyne;" dated Ellisland, 10th Feby., 1790.

MRS. BURNS, WIDOW OF THE REV. DR. BURNS.

Letter from BURNS to his brother William, addressed "Mr. William Burns, Saddler, Newcastle-on-Tyne;" dated Ellisland, 14th August, 1789.

EARL OF DALHOUSIE, BRECHIN CASTLE.

CORRESPONDENCE OF BURNS WITH GEORGE THOMSON. In a letter to Mr. Nisbet, auctioneer, Edinburgh, dated 28th November, 1844, in reply to inquiries concerning this correspondence, Mr. Thomson writes, "I am possessed of all the letters and songs in MS. which our immortal Bard wrote for my work, they are all nicely laid down by the artiste pastor of the Register office, and elegantly bound in a folio volume, tell your friend that I hold the Bard's letters to be above any price, and will not sell them." One letter dated 7th April, 1793, had been abstracted from the series either before or shortly after Thomson's death in February, 1851, but fortunately it was recovered, and is now in the British Museum, having been bought, with others, at William Pickering's sale of BURNS' Manuscripts, 13th December, 1854. It was not in the volume when exposed for sale on the 17th November, 1852. The MSS. of the letters originally sent by George Thomson to BURNS, form no part of this collection.

This correspondence was sold by auction in November, 1872, at the sale of C. B. Tait's Library in Edinburgh, and after keen competition, was knocked down for 260 guineas, when it came into the Dalhousie family.

T. C. S. CORRY, M.D., BELFAST.

Letter from ROBERT BURNS to Mrs. Riddell, Haleaths, dated 1795, commencing:—"The health you wished me in your Mornings Card, is I think, flown from me for ever," and containing detached stanzas from an unfinished poem.

Letter from ROBERT BURNS to Mrs. Riddell, Tinwald House, 1795, beginning:—"Par accident, meeting with Mrs. Scott in the street, and having the miniature in a book in my pocket, I send you it, as I understand that a servant of yours is in town."

Letter from Mrs. Jean Burns (widow of the Poet), dated Dumfries, 1804, to Mrs. Riddell, commencing:—"Madam, Mrs. Scott was so good as call on me the other day and inform me of your kind enquiry after my family, and that you wished to know what was become of MR. BURNS'S children."

Letter from Gilbert Burns, the Poet's brother, to Messrs. Cadell & Davies, Booksellers, London, dated Grantsbraes, 19th February, 1820, containing a proof sheet of *The Fete Champetre*, for the Edition of his brother's works, which he edited.

ALEXANDER MACMILLAN, PUBLISHER, LONDON AND CAMBRIDGE.

The Author's Private Journal, or Common-place Book, began in Edinburgh, 9th April, 1787, a post folio manuscript book, 13¼ inches long by 8¼ broad, containing 240 pages. It is marked on the paper board outside with a large capital A, as if BURNS had intended it to be the first of a series of similar confidants of his private thoughts. On the corner of the cover the Poet has written:—"R. BURNS was born 25th Jan., 1759." See this book page 3, note. The pages are numbered in his own handwriting; pages 23 to 26 inclusive are wanting, but those before, and 27, 40, are filled with holograph MSS. After page 40, the holograph letter which BURNS sent to the Honourable the Bailies of the Canongate, Edinburgh, asking permission to put a "simple stone" over the revered remains of Robert Fergusson is inserted, and the epitaph—only the first verse of the three of which it consists appears, slightly altered, on the stone—is written on the back of the letter. There are considerable differences between the text as published by Dr. Currie and the originals in this Common-place Book of which he made use. In the Preface to this volume BURNS writes "I am determined to make these pages my confidant. I will sketch every character that anyway strikes me, to the best of my observation, with unshrinking justice: I will insert anecdotes, and take down remarks, in the old law phrase, without feud or favour, where I hit on anything clever, my own applause will, in some measure, feed my vanity. My own private story likewise, my amours, my rambles, the smiles and frowns of fortune on my bardship; my poems and fragments that must never see the light, shall be occasionally inserted, in short, never did four shillings purchase so much friendship since confidence went first to market, or honesty was set to sale." The contents are:—

A Fragment. Tune, "Daintie Davie."

"There was a Birkie born in Kyle."

Prose Sketches of the Earl of Glencairn, Dr. Blair, Rev. Dr. Greenfield, Dugald Stewart, and William Creech, the Publisher.

Elegy.

"Strait is the spot and green the sod."

Ellisland, 14th June, 1788, Sunday.

COPY OF A LETTER TO LORD BUCHAN, June 16th, 1788.

TO THE EARL OF EGLINTON on receiving Ten Guineas as his Lordship's subscription money.

Written in Carse Hermitage.

"Thou whom chance may hither lead."

Alteration of the lines wrote in Carse Hermitage, Decr. 23, 1788.

Versicles on Sign-posts.

To Robt. Graham, of Fintry, Esqr., with a request for an excise commission. Ellisland, Sept. 8, 1788.

"When Nature her great Master-piece designed."

Last four lines of "Ode to the memory of Mrs. Oswald, Auchencruive."

"O bitter mockery of the pompous bier."

Castle Gordon, intended to be sung to "Morag."

"Streams that glide in orient plains."

Scotch Ballad. Tune, "Mary, weep no more for me."

Song—Tune, "Captain O'Kean."

"The small birds rejoice in the green leaves returning."

Extempore—to Mr. Gavin Hamilton.

"To you, Sir, this summons I've sent."

Poem, copied in BURNS's handwriting, "To the Nightingale on her leaving E—— C——, 1784," by Mrs. Dr. Hunter, London.

A Sonnet in the manner of Petrarch, by the same.

On seeing a fellow wound a hare—Spring.

To Mr. Graham, of Fintry, on being appointed to my Excise division.

"I call no goddess to inspire my strains."

Song—Tune, "Ewe bughts Marion."

"Will ye go to the Indies, my Mary."

On seeing a fellow wound a hare—Spring '89.

"Inhuman man! curse on thy bar'brous art."

Elegy on Capt. Matthew Henderson, a gentleman who held the patent for his honours immediately from Almighty God.

"But now his radiant course is run."

Draft of the original Letter from BURNS to the Honourable the Bailies of the Canongate, Edinburgh.

Epitaph on Robert Fergusson.

"No pageant bearings here, nor pompous lay."

C. C. MAXWELL, ESQ., DUNDEE.

The Original Excise Diary kept by Mr. Findlater, Dumfries, for June and July, 1795. The name of BURNS as chief-officer frequently occurs, and there is an entry charging him with an act of neglect of duty, on which is the edict, admonish Mr. BURNS, A.D., Done, I.D.

Letter from BURNS to Findlater, containing an additional verse to the song, "Lassie wi' the lint white Locks," unpublished.

A Leaf of Excise jottings in the Poet's handwriting, with his autograph, "R. B."

List of Excise Pensions, including the name of Jean Armour, BURNS' Widow.

Leaf from "Scot's Magazine" for June, 1795, with poem to ' Heaven," signed "B," containing several mark

THE AFTON LODGE MANUSCRIPTS.

These were in possession of William Allason Cunninghame Logan, Esq., of Logan and Afton, and presented by him to the Trustees of the BURNS Monument for preservation in the Museum of the Cottage. They are comprised in a small quarto volume, in paper Covers, consisting of upwards of fifty pages, all beautifully written by BURNS, and in perfect preservation. They are dedicated to Mrs. General Stewart of Afton, (the grandmother of the donor), as the first person of her sex and rank who patronised his humble lays. This manuscript collection of poems is presented with the sincerest emotions of grateful respect by the Author. The presentation took place in 1791, with the following note:—"Many verses, on which an Author would by no means rest his reputation in print, may yet amuse an idle moment in manuscript, and many poems, from the locality of the subject, may be uninteresting or unintelligible to those who are strangers to that locality. Most of, if not all, the following poems are in one or other of these predicaments, and the Author begs whoever into whose hands they may fall, that they will do him the justice not to publish what he himself thought proper to suppress."—R. B.

The following list of the MSS. is arranged according to date of composition:—

1.—A mother's lament for the loss of her only son, Sep., 1788.

2.—Verses written in the Hermitage at Friars Carse, Dec., 1788.

3.—On seeing a wounded hare limp by me, which a fellow had just shot at, May, 1789.

4.—The Five Carlins—a Ballad. Tune, "Chevy Chase," Dec., 1789.

5.—Election Ballad addressed to Robert Graham, Esq., of Fintry, on the close of the election contest between Sir J. Johnston and Capt. Miller, for the Dumfries Burghs, July, 1790.

6.—Elegy and Epitaph on Capt. Matthew Henderson, who held the patent of his honours immediately from Almighty God, July, 1790.

7.—Tam O' Shanter—a Tale. (14 pages.) Novr., 1790.

8.—A Fragment, which was meant for the beginning of an Elegy on the late Miss Burnet of Monboddo, Jany., 1791.

9.—The lament of Mary Queen of Scots, Feby., 1791.

10.—Craigieburn Wood—a Song, April, 1791.

11.—Sweet Afton—a Song, 1791.

12.—Poem on sensibility—to a friend, Novr., 1791.

SIR JAMES STUART MENTEATH, BART.,

Has the Chair in which the Poet was nursed. A brass plate has inscribed "The Poet, ROBERT BURNS, was nursed in this chair.

LADY RICHARDSON, LANCRIGG, WESTMORLAND,

Widow of the Arctic voyager, Sir John Richardson, has in her possession the tumbler on which BURNS inscribed the Epitaph on Gabriel Richardson, brewer, Dumfries, father of Sir John. It was presented to him by his mother during one of his visits to Dumfries, after he had won his laurels as an explorer of the Arctic Regions.

"Here brewer Gabriel's fire's extinct,
And empty all his barrels;
He's blest, if, as he brewed, he drink,
In upright, honest morals."

HIS GRACE THE DUKE OF BUCCLEUCH, K.G., DALKEITH PALACE,

Has in his possession the copy of "Young's Night Thoughts," presented by BURNS to Clarinda, and bearing the holograph inscription:—"To Mrs. M'Lehose, this poem, the sentiment of the heirs of immortality, told in the numbers of Paradise, is respectfully presented by ROBT. BURNS." Mrs. M'Lehose presented the volume to Charles Kirkpatrick Sharpe, the distinguished antiquary, and at the sale of his books in 1852, it passed into the Ducal Library at Dalkeith.

JOHN DICK, ESQ., OF CRAIGENGELT, STIRLINGSHIRE.

Song, "Does haughty Gaul invasion threat." Tune, "Push about the Jorum."

In the Poet's autograph, a fine MSS. well preserved.

ARCHIBALD MUNRO, M.A., CLARE HALL ACADEMY, NEWINGTON, EDINBURGH.

Letter from BURNS addressed to Mr. Robert Ainslie, writer, care of Mr. Ainslie, bookseller, New Town, Edinburgh, dated Mauchline, 23rd Augt., 1788.

COLONEL FRASER TYTLER OF ALDOWRIE,

Grandson of Lord Woodhouselee, has an Autograph Letter of ROBERT BURNS to Alexander Fraser Tytler, Esq.,—afterwards a Judge, with the title of Lord Woodhouselee,—thanking him for taking the trouble of correcting the press-work of a new edition of his Poems, dated 6th December, 1792. The edition came out early in 1793, and the alteration noted in the letter was not corrected in the *Lines to Sir John Whitefoord, Bart.*—"And tread the *shadowy* path to that dark world unknown."

GEORGE WILSON, ESQ., MURRAYFIELD HOUSE, EDINBURGH.

Collection of Autograph Poems by ROBERT BURNS, comprised in twenty sheets, or 80 folio pages. Unfortunately three leaves are torn out, pp. 5 to 10 inclusive, wants the closing eight and a half verses of "The Holy Fair," and the opening sixteen verses, and two lines of verse seventeen, of the next poem, "Halloween." In other respects the book is complete. The MSS. is headed

SCOTCH POEMS, BY ROBERT BURNESS.

1.—Holy Fair, composed in Autumn, 1785.
2.—Halloween.
3.—Address to the Deil.
4.—The Auld Farmer's New Year Morning salutation to his old Meere.
5.—John Barleycorn—a Ballad.
6.—Scotch Drink.
7.—A Ballad. "When chill November's surly blast."
8.—The Twa Dogs—a Tale.
9.—The Cotter's Saturday 'T E'en. Inscribed to Mr. Robert Aiken, Ayr.
10.—The Author's Earnest Cry and Prayer to the Rt. Honble. and Honble. the Scotch Representatives in the House of Commons.
11.—Address to J. Smith.
12.—Winter—a Dirge. Tune, "M'Pherson."
13.—An Epistle to Davie, a brother Poet, Jany., 1785.
14.—The death an' dying words o' poor Mailie.
15.—Poor Mailie's Elegy.

MRS. MONTGOMERY, STIRLING, A DAUGHTER OF JESSIE LEWARS.

"The Scots Musical Museum," 1st vol., a presention copy with the Poet's Holograph to Miss Jessie Lewars, with the inscription:—

"Thine be the volumes, Jessie fair,
And with them take the Poet's prayer."

Pindarina, or Peter's Portfolio. London, 1794, quarto. Inscribed by BURNS. *A Mad'lle J. Lewars, an petit gage de l' amitis.* R. BURNS.

Song, "The Blue eyed Lassie," a presentation copy from the Poet to Jessie Lewars.

The Handbill of a Menagerie of wild beasts exhibiting at Dumfries, on the back of which BURNS inscribed with a red pencil the lines:—"Talk not to me of savages."

J. B. GREENSHIELDS, LESMAHAGOW,

Is in possession of:—Original Prospectus issued by John Wilson, announcing proposals for publishing the first Kilmarnock Edition of "Poems, chiefly in the Scottish Dialect." by ROBERT BURNS.

Printed in the Bibliographical Notes, and probably the only copy in existence of the first advertisement,—at least no other has ever been made known. Bought from Mr. Bell, a dealer in curiosities, Glasgow.—(See his letter, *Glasgow Herald*, 11th March, 1871.) The prospectus has appended to it the names of sixteen original subscribers, with their autographs. One name is scored out, and has noted opposite—supposed to be in the Poet's handwriting —"The blockhead refused it."

Manuscript of BURNS, on a leaf of foolscap paper, of fifty-five lines of Prologue spoken by Mr. Woods, 1787, beginning—"When, by a generous public's kind acclaim." It is headed "Sketch," and shows the corrections made in progress of composition.

Manuscript—unfinished Poem—written on leaf of foolscap paper, to Graham of Fintry, on the Election, containing fifty lines, commencing—"Fintry, my stay in worldly strife."

Letter, dated Sanquhar, 26th November, 1788. The address is torn off, but it would appear to have been written to Mr. M'Murdo, factor to the Duke of Queensberry, at Drumlanrig, on the occasion of the Poet's visit to Mauchline, when he went to bring home his bride. (Letter from Rev. P. Hately Waddell, LL.D., *Glasgow Herald*, 38th Jan., 1871.) Purchased from Mr. James Graham, Carluke, Lanarkshire.

Letter (written probably December, 1789), dated Ellisland, Thursday Noon, and addressed to Mr. George Sutherland, Dumfries, containing part of the Prologue to be spoken by that actor, which begins—"Old Father Time deputes me here before ye."

On the back of the letter is a certificate as follows:—"Mrs. Burns is assured this letter is the genuine handwriting of her late husband. Dumfries, 16th November, 1824. (Signed) Jean Burns. Samuel M'Clelland, witness; James Gibson, witness."

WALLACE DUNLOP, ESQ., C.B., GREAT-GRANDSON OF MRS. DUNLOP OF DUNLOP.

"Zeluco," a novel by Dr. John Moore, the father of Sir John Moore, the hero of Corunna, and the friend to whom the Poet wrote his celebrated autobiographical letter. BURNS'S copy with pencil notes, and on the fly-leaf is inscribed, in the Poet's handwriting:—"To my much esteemed friend, Mrs. Dunlop of Dunlop."—ROBT. BURNS.

MISS MARY S. GLADSTONE, FASQUE.

Letter from BURNS to Mr. David Blair, gun-maker, St. Paul's Square, Birmingham, dated Ellisland, 23rd January, 1789.

CHARLES TENNANT, ESQ., M.P., THE GLEN, PEEBLESHIRE.

MANUSCRIPTS OF BURNS, bound in green morocco, gilt leaves, the property of the late Mr. Sim, Cultermains, Lanarkshire, were sold by auction in Edinburgh, 27th March, 1869; bought by James Drummond, R.S.A., for John Tennant, the Glen, Peebleshire, price £45, 3/; lettered outside, Manuscripts of BURNS, these are as follows:—

Poem.—"While briars and woodbines buddin' green." 22 stanzas, on four pages folio, Signed ROBERT BURNESS; dated Mossgiel, near Mauchline, April, 1785. This is the Original Epistle to Lapraik, and was given by Lapraik to John Pollock, who authenticates the MSS. by his note and autograph.

Letter from BURNS to Mr. George Lockhart merchant, at Miss Gray's, Glasgow, Mauchline Post Mark. "I am just going to Nithsdale," &c., page and half quarto, Signed ROBERT BURNS, Mauchline, 18th July, 1788.

Song, "O'er the moor amang the heather." 5 stanzas on two pages.

Song.—Tune, Shawnboy, "Ye sons of auld Killie, assembl'd by Willie," one page, quarto.

Six lines of the Glossary to the first Edition of his Poems, with autograph of the Poet's son, Robert, attesting the MSS.

Copy of a letter from BURNS to Captain Grose, introducing Mr. Dugald Stewart, folio page, and seven lines on the reverse.

Letter from Robert Tannahill to Mr. John Struthers, Gorbals Glasgow, dated Paisley, 26th Sept., 1807, one page folio.

Note to James Cochrane, Esq., initialed "A. C," Signed Allan Cunningham, Belgrave Place, 8th Oct., 1834; refers to Landscape Illustrations to BURNS' Works.

Notices of BURNS Centenary Meetings, anecdotes of BURNS, Photographs, &c.

The whole of the above are bound together in one volume.

A volume entitled, "Letters concerning the religion essential to man, as it is distinct from what is merely an accession to it." In two parts translated from the French. Glasgow: Robert Urie, 1761. This book was presented to John Tennant, Glenconner, by the Poet, and bears the following inscription:—"A paltry present from ROBERT BURNS, the Scotch Bard, to his own friend, and his Father's friend, John Tennant, in Glenconner," 20th Dec., 1786.

A. C. LAMB, ESQ., DUNDEE.

Three Copies of the original edition of BURNS' Poems.

Letter from BURNS to Robert Cleghorn, farmer, Saughton Mills, Edinburgh; dated Ellisland, near Dumfries, 23rd Jany., 1789.

Letter from BURNS addressed to Mr. Robert Cleghorn, Saughton Mills, near Edinburgh; Ellisland, 23rd July, 1790.

First draft of the Elegy on Capt. Matthew Henderson, wants the two closing verses, but has the Epitaph.

MRS. STEWART GLADSTONE, OF CAPENOCH, DUMFRIESSHIRE.

Letter from BURNS to Samuel Clark, junior, Dumfries.

GEORGE WILSON, ESQ., DALMARNOCK,

A grandson of Peter Hill, bookseller, Edinburgh, possesses the correspondence which passed between BURNS and his grandfather. Eight letters dated from Ellisland, the first on the 18th July, 1788; the last in October 1791, and two letters from Dumfries in 1794 and 1796.

MR. THOMAS OLIVER, DENHOLM, HAWICK.

Letters of Junius, London, 1783. On the fly-leaf is written: "Presented to Mr. ROBERT BURNS, in testimony of friendship and esteem, by Robert Ainslie, Berrywell, near Dunse, 18th May, 1787." On the title page is the Poet's autograph, ROBERT BURNS, Poet.

ROBERT JARDINE, ESQ., M.P., CASTLEMILK.

Album with nine pages of Poems in the Poet's holograph. A thin folio, comprising, "The Epistle to J. Lapraik," beginning—

"While briars and woodbines budding green."

Letter to Mr. George Lockhart, merchant, at Miss Gray's, Glasgow, dated Mauchline, 18th July, 1788, in praise of Miss Baillie, whom he had seen in Edinburgh.

Copy of "Comin' thro' the Craigs o' Kyle," which BURNS took from the lips of Jean Glover.

Song, "Ye Sons of Auld Killie," wrote by Mr. BURNS, and sung by him in the Kilmarnock Kilwinning Lodge in 1786, and given by him to William Parker, Master of the Lodge. Part of the glossary drawn up by the Bard for the final edition of his Poems.

Letter from BURNS to Professor Dugald Stewart, introducing Captain Grose. Eight stanzas of "The Vision" suppressed.

D. LYELL, ESQ., WRITER TO THE SIGNET, EDINBURGH.

Letter from BURNS to John Mitchell, Esq., Collector of Excise, Dumfries, dated Ellisland, 16th June, 1791.

MR. JAMES GRAHAM, MOUNT VERNON COTTAGE, CARLUKE.

Letter from BURNS to John M'Murdo, Esq., Drumlanrig, dated Sanquhar, 26th Novr., 1788.

MR JOHN REID, KINGSTON PLACE, GLASGOW.

Letter from BURNS to Mr. Robert M'Indoe, merchant, Glasgow, dated Mauchline, 5th Augt., 1788.

Letter from BURNS to Robert Muir, dated Edinburgh, 15th Decr., 1786, in a very fragmentary condition; wants the closing portion, and the Poet's signature.

JOHN P. BRUNTON, ESQ., LADHOPEHOUSE, GALASHIELDS.

Lines inscribed on one of the window panes of the Globe Inn, Dumfries, A.D. 1793, beginning—

"In politics if thou would'st mix."

A. MUNRO, ESQ., MINTO STREET, EDINBURGH.

Rules of the Bachelor's Club, Tarbolton, written by David Sillar, "Davie Ace o' Hearts." BURNS founded the Club.

WILLIAM GASPEY, ESQ., KESWICK.

Excise Book bearing the Government Stamp, with entries in the handwriting of BURNS. Also, Cups and Saucers which belonged to the BURNS household. Bought at the sale of the late Dr. Bogie, Annan.

MR. EDWARD QUAILE, CLAUGHTON, BIRKENHEAD.

The last Razor that BURNS ever shaved with. It has a white bone handle, and measures four inches. It resembles a pocket knife when closed. On the handle is indented five small silver shields, inscribed:—"The last razor that BURNS ever shaved with;" presented to Wm. Dunbar by ROBERT BURNS, Junr., 6th Jany., 1839; presented by Wm. Dunbar to T. A. Porter, 1865; presented by T. A. Porter to J. Harris Gibson, 1873; presented by J. Harris Gibson to Edward Quaile, 1876.

MR. WILLIAM POTTER, OXTON, CHESHIRE.

Autograph Letter from BURNS addressed to Mr. John Tennant, junr., Auchenbay, Ochiltree Parish, Mauchline. Dated Dumfries, Candlemass Fair, 12 o'clock night, 1791.—(Wednesday 2nd February, 1791.)

PONSONBY Á MOORE, ESQ.

MSS. of *Tam o' Shanter*, a Tale, and *Lament of Mary, Queen of Scots.*

A *fac-simile* photo-lithograph of these published 1869. London: E. W. Allan.

DUMFRIES.—THE HOUSE IN WHICH THE POET DIED.

Colonel William Nicol Burns, the Poet's last surviving son, was proprietor of the house in Dumfries in which his father died, in 1796, and where his mother (Jean Armour) lived a widow, from that date till her death, in 1834. The house was purchased by Colonel Burns soon after his return from India, solely for the purpose of preserving it, and has been occupied for a number of years by the teacher of the Dumfries and Maxwelltown Education Society, whose schools and dormitories adjoin. Colonel Burns executed a deed some years ago, leaving the house, a good garden, and a building behind (used as a schoolroom), to the Education Society, under the burden of an annual payment, in lieu of rent, to his nieces and his grand-nephew during their lives, on condition of the Society preserving the house in good order. At his death the Society accepted the conditions of the Will, and took possession of the property, in the belief that it would come to be of advantage to the Society.

DUMFRIES PUBLIC LIBRARY

Had presented to it, by BURNS, Four Volumes of Books, as some acknowledgment for his being elected a free member of the Library, 5th March, 1793. The Library is now the property of the Dumfries and Maxwelltown Mechanics' Institution. One volume—"De Lolme on the English Constitution"—has an inscription in the Poet's handwriting on the fly-leaf:—"Mr BURNS presents this book to the Library, and begs they will take it as a creed of British liberty, until they find a better.—R. B." Fearing the inscription might be quoted to his prejudice, he pasted the fly-leaf to the engraving. Another volume—"The Statistical Account of Scotland," by Sir John Sinclair. (Vol. xiii.) At page 652, under the head "Balmaghie," reference is made to several persons who suffered as martyrs for the Covenant. The simple statement seems to have struck a responsive chord in the Poet's breast, for he has left a remembrance of the famous "Solemn League and Covenant" verse, pencilled as a foot note, on the margin. This relic was discovered in Dec. 1859, by Mr. William M'Dowall, editor of *The Dumfries & Galloway Standard.*

DUMFRIES: THE CRICHTON ROYAL INSTITUTION.

Copy of *The Whistle:* a Ballad, in the Poet's handwriting.

DUMFRIES OBSERVATORY MUSEUM.

A Copy of *Holy Willie's Prayer* in the Poet's handwriting.

Draft of a Letter to Mrs. M'Murdo, Drumlanrig, with deletions and alterations.

The Poet's Travelling Trunk.

DUMFRIES: GLOBE TAVERN.

Chair in "BURNS' Corner;" Window pane with holograph verses.

MRS. M'KENZIE, DUMFRIES.

Love-Letter written for a friend, in the holograph of BURNS. Song, "Bonie Jean," in the Poet's handwriting. Gold Brooch, worn by Mrs. Burns.—(The peeble was picked up by BURNS in Braemar, on his Highland tour, in 1787.)

MR. ANDREW NICHOLSON, DUMFRIES.

Letter from BURNS to his wife, dated from Ellisland, Friday, 12th September, 1788, a few days previous to her arrival there. Two leaves of Excise Book in the Poet's handwriting. Articles used in the parlour at Ellisland; Round Table, Four Chairs, small pair Tongs, and Wooden Ladle.

MR. R. A. DICKSON, DUMFRIES.

Copy of *Holy Willie's Prayer*, in the Poet's handwriting.

MR. J. C. GRACIE, GENEALOGIST, DUMFRIES.

Grandson of James Gracie, Banker, Dean of Guild, and warm friend of BURNS, has the original of the Epigram, addressed to Gracie:—

"Gracie, thou art a man of worth;
O be thou Dean for ever!
May he be —— to hell henceforth
Who fau'ts thy weight or measure."

Also, another Epigram written by BURNS on the same friend.

MR. WILLIAM BROWN, DUMFRIES.

Copy of *Holy Willie's Prayer*, in the Poet's handwriting.

MR. W. R. M'DIARMID, DUMFRIES.

Collins's Poetical Works, with inscription in the Poet's handwriting —"A small but sincere mark of friendship to Jean Lorimer" (Chloris), and Poem, in pencil, to Jean Lorimer.

Copy of the Song "Lassie wi' the lint-white locks" (Chloris). Letter to Provost Staig, Dumfries.

Kilmarnock Edition of "Poems, chiefly in the Scottish Dialect" (1786). Mrs. Burns' Door Knocker.

J. GIBSON STARKE OF TROQUEERHOLM.

"Concordance to the Holy Scriptures," on which is inscribed by the Poet, "Presented to Walter Hilton, Hight, Hollywood, by ROBERT BURNS of Ellisland, Poet, 1788."

MR. JOHN JOHNSTON, DUMFRIES.

Fragment of Song in the Poet's handwriting. Another fragment of Song.

THE LATE MR. ANDREW CROSBIE, DUMFRIES.

Letter from the Poet to Dr. Mundell, Dumfries.—(Now the property of Mr. Crosbie's niece).

MRS. CORSON M'GOWAN, DUMFRIES.

Portion of BURNS' Land-measuring Chain. Linen Toilet-Cover from Ellisland. Chair used in the Parlour at Ellisland. Testament which belonged to Mrs. Burns.

MRS. WELCH, DUMFRIES.

Cradle, Bread Basket, Wine Decanter, Wine Glass, and Cup and Saucer which belonged to the Poet.

MISS BURNET, DUMFRIES.

The Poet's Excise Book, a thick octavo, entitled "The Royal Gauger." On the inside is a printed order to Mr. James Findlay, officer, Tarbolton, to instruct the bearer ROBERT BURNS, &c.

MR. ESKDALE, QUEEN'S PLACE, DUMFRIES.

Letter from BURNS to Dr. Mundell.

REV. W. N. DODDS, CRICHTON INSTITUTION, DUMFRIES.

Vol. 6 of the works of Lawrence Sterne, M.A. Notes on the margin in the handwriting of BURNS.

CAPT. ALEX. W. M. CLARK KENNEDY, KNOCKGRAY.

Letter from BURNS to John Clark, Esq., Locherwoods, written Saturday, noon. Brow, 16th July.

MRS. COLONEL CAMPBELL, HETLAND, DUMFRIESSHIRE.

Daughter of the late Professor James Buchanan, Edinburgh, purchased, for £7 10s. the pew used by the Poet and his family, situated in the south-west portion of St. Michael's Church, Dumfries; and is now preserved at Hetland. It was removed in 1869, when the lower part of the Church was reseated.

MR. FINLAYSON, KIRKCUDBRIGHT.

Letter from BURNS to Mr. James Gracie, Banker, Dumfries; written from Brow a few days before the Poet's death. Manuscript copy of *The Five Carlines*, one of the Election Ballads written by BURNS.

ALEX. J. WARDEN, ESQ., MARYBANK HOUSE, BROUGHTY FERRY.

Letter from BURNS addressed Mrs. Riddell, Woodley Park, dated Dumfries, 1794; another addressed Mrs. Walter Riddell, Halleaths, dated Dumfries, Sept., 1795.

FREDERICK LOCKER, ESQ., LONDON,

Author of "London Lyrics."

Letter from BURNS to Mrs. Dunlop of Dunlop, Dunlop House.

Note from BURNS addressed to Robert Ainslie, St. James's Square, Nov. 25, 1787.

Song, "Scots wha hae wi' Wallace bled." Bought in 1861, at a BURNS sale.

ALEXR. YOUNG, ESQ., GLASGOW.

A Dumfries MSS. of "Holly Willie's Prayer." In the Poet's holograph.

DR. GRIERSON, THORNHILL,

A zealous antiquarian, has in his valuable museum :—Original Cast of the Skull of BURNS ; moulded at Dumfries, 31st March, 1834.

Cross, formed from a fragment of the Poet's coffin ; obtained by Mr. William Grierson, who was present when the remains were exhumed and deposited in the mausoleum (September, 1815).

Portion of the trunk of a Laburnum tree that overhung the Hermitage, Friars' Carse.

Drinking Glass which belonged to BURNS ; given by the Poet's mother to Mrs. Flint, Closeburn.

Tumbler, given by BURNS to Mr. Gracie, Dumfries.

Portion of the Flooring of the Parlour at Mossgiel. Portion of the Bedstead on which the Poet died.

The Whistle: a Ballad, in the handwriting of BURNS ; with a letter from Gilbert Burns to the late Mr. Grierson, presenting him with the poem

Letter from Sir Walter Scott to the late Mr. W. Grierson, dated 28th January, 1822, relating to BURNS.

Printed Circular calling a meeting in Dumfries, 29th November, 1813, to take into consideration the erecting of a mausoleum for BURNS; with a list of those who attended the meeting.

Original and working plans of the mausoleum, by Mr. Hunt, the architect.

An Excise Permit drawn out and signed, "ROBERT BURNS, Dumfries, 12th November, 1793."

Various Documents relating to the Poet.

SELECT SUBSCRIPTION LIBRARY, WATERLOO PLACE, EDINBURGH.

Fergusson's Poems, 1782 edition. On the fly-leaf is written, in the handwriting of BURNS :—"This copy of Fergusson's Poems is presented, as a mark of esteem, friendship, and regard, to Miss R. Carmichael, poetess, by ROBERT BURNS. Edinburgh, 19th March, 1787." Along the top of the page above the portrait of Fergusson is also, in the Poet's autograph, the lines :—

> "Curse on ungrateful man, that can be pleas'd,
> And yet can starve the Author of the pleasure."

Under the portrait, evidently written at the same time, are five lines, beginning :—

> "O thou, my elder brother in misfortune,
> By far my elder brother in the Muse."

Miss Carmichael published a thin octavo volume of Poems in 1790. Printed for the Author, and sold by Peter Hill, Edinburgh. The work is dedicated to the Right Hon. David Stewart Moncrieff, and has a list of 500 subscribers, among whom appears Mr. ROBERT BURNS, 2 copies.

ROBERT GIBSON, ESQ., GLASGOW.

Epistle to Davie, a brother Poet, Jany., 1785. In the Poet's holograph.

WILLIAM NELSON, ESQ., EDINBURGH.

Song, "In the character of a ruined Farmer." In the Poet's holograph.

HAWICK MUSEUM.

Verse from postscript to the Author's "Earnest Cry and Prayer." "Their gun's a burden on the shoulder." In the Poet's handwriting.

THE REPRESENTATIVES OF THE LATE P. F. AIKEN, ESQ., WALLCROFT HOUSE, DURDHAM DOWN, BRISTOL.

To whose father BURNS addressed his celebrated *Epistle to a Young Friend*, is in possession of the Original Manuscript of *The Cotter's Saturday Night;* sent by the Poet to his grandfather, Robert Aiken, Esq., writer, Ayr, to whom the Poem is inscribed. An interesting letter from BURNS accompanied the presentation, being the Poet's own commentary on the Poem. Unfortunately this letter, with a valuable and most interesting correspondence, are lost to the world, having been improperly abstracted from a cabinet in Mr. Aiken's house. The only letter remaining in the family possession is one dated July, 1787, addressed to Robert Aiken, Esq., and enclosing a copy—not his own autograph—of the *Elegy on Sir James Hunter Blair, Bart.*, of which BURNS says, "The copy is rather an inaccurate one."

SHOLTO VERE HARE, ESQ., KNOLE PARK, ALMONDSBURY, GLOUCESTERSHIRE.

Letter, dated Mossgiel, 20th March, 1786, addressed to Mr. Robert Muir, merchant, Kilmarnock; signed ROBERT BURNESS. Printed in the Poet's correspondence.

Autograph copy of the Poem *On a Scotch Bard gone to the West Indies.* The last line of the first stanza being "Our billie *Rob* has ta'en a jink."

Catherine Jaffrey, a fragment of four stanzas, found in the handwriting of BURNS.

This snatch of an old ballad is printed as the Poet's own composition, and copyright of it claimed by the publisher of the Aldine Edition (1839).

Fragment of a Song in the Poet's handwriting, *Here's a bottle and an honest friend.* Printed for the first time in *Cromek's Reliques of Burns* (1808). In a letter to the editor (1809), Gilbert Burns expresses a doubt as to its being written by his brother.

MR. W. F. WATSON, PRINCES STREET, EDINBURGH.

Song.—Tune, "Rory Dall's Port."

"Ae fond kiss, and then we sever."

Note. To Lord Monboddo, St. John St., Saturday eve.

Letter to Mr. George Reid, Barquharie, with a parcel, care of Wm. Ronald, tobacconist, Mauchline, dated Edinburgh, 19th April, 1787.

Note to Mr. Beugo, engraver, Princes Street, Tuesday Even.

WILLIAM PATERSON, PUBLISHER, EDINBURGH.

Exhibited at the Dumfries BURNS Bazaar, September, 1880 :—

Song, "It was a' for our rightfu' King."

Part of one of the Election Ballads.

Inscription on a pane of glass from the Globe Inn.

Original of the Poet's progress.

Letter of Deborah Davies with lock of her hair.

Poem of Mrs. Walter Riddell.

Signature of Mrs. Burns, the Poet's widow.

Letter of Gilbert Burns, the Poet's brother.

Letter of the Poet's eldest son.

Holograph of the Poet's father.

Letter of Isabella Begg, the Poet's niece.

Minute of the Poet's trustees as to the sale of his works.

JAMES BLACK, DETROIT, AMERICA,

Is the fortunate possessor of the interleaved copy of the Edinburgh Edition of BURNS which belonged to the Right Rev. Bishop Geddes, the Poet's correspondent. The names left blank in the printed poems are here written out in full by BURNS, who had borrowed the volume for the purpose of adding some unpublished poems and notes. These are as follows in the Poet's holograph :—

1.—On reading in a newspaper the death of John M'Leod, Esq., brother to Miss Isabella M'Leod, a particular friend of the Author's.

2.—On the death of Sir J. Hunter Blair.

3.—Written on the blank leaf of my first edition, which I presented to an old sweetheart then married. I was then on the tiptoe for Jamaica.

4.—An Epitaph on a friend.

5.—The humble petition of Bruar Water to the Noble Duke of Athole.

6.—On the death of Robert Dundas, of Arniston, Esq., late Lord President of the Court of Session.

7.—On seeing some water fowl in Loch Turrit, a wild scene among the hills of Oughtertyre.

8.—Written at the Hermitage of Taymouth.

9.—Written at the Fall of Foyers.

10.—Written in Friars Carse Hermitage on the Banks of Nith, June, 1788.

11.—The same. Altered from the foregoing, Dec., 1788.

12.—To Robert Graham, of Fintry, Esq., accompanying a request.

Appended to the last named Poems are these words :—"The foregoing three pieces are the favour of the Nithsdale Muses." After No. 6 the Poet writes :—"The foregoing Poem has some tolerable lines in it, but the incurable wound of my pride will not suffer me to correct or even peruse it. I sent a copy of it, with my best prose letter, to the son of the great man, the theme of the piece, by the hand, too, of one of the noblest men in God's world, Alexander Wood, Surgeon, when behold, his solicitorship took no more notice of my Poem or me than I had been a strolling fiddler, who had made free with his lady's name over the head of a silly new reel. Did the gentleman think I looked for any dirty gratuity."

James Black, the owner of this volume, is a native of Nairne, and was long in the Town Clerk's office there. The book was exhibited at the BURNS Club in Detroit, and its history related. Bishop Geddes, late in life, removed from Edinburgh to London, and resided for a time with his sister, Margaret Geddes, who was married to Mr. James Hyslop of Finsbury Square, London. He returned to Aberdeen, where he died on the 11th Feby., 1799, and his books came into their possession at his death, and after the deaths of Mr. and Mrs. Hyslop, reverted to their daughter Margaret, who, in 1838, presented the volume to Henry Goadby, M.D., author of the "Text Book of Vegetable and Animal Physiology," and in 1863 Mr. Black purchased the highly-prized volume from Mrs. Goadby.

JOHN TAYLOR, ESQ., NEW YORK, PRESIDENT OF THE CENTRAL RAILWAY CO., NEW JERSEY.

Autograph of BURNS. Lines to Terraughty on his birthday, beginning—

"Health to the Maxwell's vetran chief."

HENRY PROBASCO, ESQ., CINCINNATI, OHIO, AMERICA.

Autograph of BURNS.

Song, "A Fiddler in the North." Tune, "The King o' France he rode a race."

ROBERT CLARKE, ESQ., CINCINNATI, OHIO, AMERICA.

Letter from BURNS addressed Mrs. Walter Riddell, Halleaths, and dated Dumfries, 1795.

The original Autograph Manuscript of the "Ode on the American War," 62 lines in three leaves, written on one side only, bound in red morocco, and lettered "The American War," by ROBERT BURNS, bought at Puttick and Simpson's sale of Bibliotheca Geographica et Historia, by Henry Stevens, November, 1872.

JAMES RUSSELL LOWELL, LL.D., ELMWOOD, CAMBRIDGE, AMERICA.

Author of "The Biglow Papers," &c., American Ambassador to England.

Pair Silver Sleeve Buttons worn by BURNS.

HARVARD COLLEGE LIBRARY, CAMBRIDGE, AMERICA.

Autograph of BURNS. "Bannockburn—Bruce to his troops." Tune, "Lewie Gordon," and Letter to the Earl of Buchan, which accompanied the Song, sent in 1794, written on one sheet of paper. The Song on two pages, and the Letter on the other two pages, bound in bright red morocco, a very choice Manuscript.

HON. R. GRAHAM, ESQ., COLLECTOR OF CUSTOMS, CAPE TOWN,
(Grandson of Robert Graham of Fintry).

Copy of Thomson's Original Scottish Airs, with interleaved corrections made by BURNS, both in the letter-press and music, a presentation copy from the Poet to Miss Graham of Fintry, the daughter of his friend and benefactor, dated 1794, with the verses included in his published work, commencing—

> "Here where the Scottish Muse immortal lives
> In tuneful strains and sacred numbers joined."

MASONIC RELICS.

The Masonic Apron worn by the Poet, his Masonic Mallet, and the Minute-Book of St. Andrew's Masonic Lodge, showing the admission of BURNS at Dumfries, 27th Decr., 1788, were long in possession of Mr. Thomas Thorburn, Ryedale, Dumfries, but were sold by auction at Mr. Dowell's Sale Room, Edinburgh, September, 1879, for twenty guineas, the purchaser being David Murray Lyon, Grand Secretary, for the Grand Master, Sir Michael Shaw Stewart, Bart., for presentation to the Grand Lodge of Scotland.

GEORGE SETON VEITCH, ESQ., PAISLEY.

Letter from BURNS addressed to Mrs. Dunlop of Dunlop, Dunlop House, Stewarton, dated 5th Jany., 1792, beginning:—"You see my hurried life, madam," &c.

The Lament of Mary Queen of Scots, and verses written on the blank leaf of a book presented to a very young lady, in the Poet's handwriting.

These two pieces are written on the same sheet of paper.

DR. RATTRAY, ABERDEEN.

Holograph of BURNS, written on one page foolscap paper. Verses 4th, 5th, 6th, and part of 7th from "The Cotter's Saturday Night," beginning, "Belyve the elder bairns," and ending, "Sparkle in Jenny's e'e, and flush the cheek."

The MSS. is considerably chafed, as it had been folded as a letter. It is now mounted in a glass case.

MISS. M. BURNS EVERITT, FORTFIELD COTTAGE, BROADWAY, WEXFORD,

(Great-granddaughter of the Poet).

The Poet's seal, beautifully engraved, according to his own design, "On a field, azure, a holly bush, seeded, proper, in base; a shepherd's pipe and crook, saltier-wise, also proper, in chief, on a wreath of the colours, a wood lark perching on a sprig of bay tree, proper, for crest. Two mottoes, round the top of the crest, "Wood-Notes Wild;" at the bottom of the shield, "Better a wee bush than nae bield."

The seal was two years in preparation, and only reached the Poet two months before his death, when few opportunities remained for him to use it. In a letter to Thomson in May, 1796, BURNS writes:—"Many, many thanks for the beautiful seal."

REV. JAMES MILROY, DREGHORN.

Original Edition of BURNS, and an Autograph Letter, dated 16th July, 1793, to Gavin Hamilton.

MR. JOHN WILSON, AUCTIONEER, OLD CUMNOCK,

Is in possession of the Clock which belonged to BURNS' father, which at his death BURNS got. "The Clock was sold at a sale of BURNS' effects and bought by the father of Dr. Sillars of London, who sold it to Mr. Charles Howerth, through whom it came to the present possessor." The makers name, "Lewars, Kilmarnock," is engraved on the Clock face.

THE KILMARNOCK BURNS MONUMENT.

The part of the Monument building which is used as a Museum, is reached by a handsome stair from the front, and is situated immediately behind the Alcove containing the Statue of the Poet.

The compartment to the east of the building is wholly devoted to *Burnsiana*, and contains many objects of interest amongst which may be noted.

HOLOGRAPH DOCUMENTS—"Epistle to a Young Friend" belonged to the late Dr. Johnson, Irvine, and purchased by the Monument Committee at a public sale. Songs, "Last May a braw woer," and "Lassie wi' the lint white locks."

Letter—BURNS to Robt. Muir, Kilmarnock, presented by the family of the late Mr. David Rankin, Barbadoes Bank.

Letter—BURNS to Provost Staig, Dumfries.

Letter—BURNS to Wm. Stewart, Esq., Glencairn Kirk.

BURNS' "Song of Death," in the handwriting of Thomas Campbell, poet, given by him to John Templeton, vocalist, by whom it has been presented to this Museum.

"When the Kye comes hame," in the handwriting of James Hogg, with note at foot by R. A. Smith, presented by Mrs. John Lawson, Iowa, (formerly of Paisley).

There is also a "Poet's Album," containing poems in the handwriting of the various authors, and a "Scrap Book" in which is a collection of letters and other documents written by Lord Glencairn, George Thomson, Sir James Shaw, and others, and a number of interesting Fac-similes of BURNS' letters, &c.

Original Minute Book of Kilmarnock BURNS Club, instituted 1808.

BOOKS—First Kilmarnock Edition of BURNS' Poems, presented by Dr. A. C. MacLaren, London—first Edinburgh Edition, and a number of other copies, some of them very rare. Copy of Lapraik's Poems, &c.

PICTURES—BURNS, (faithful copy of Nasmyth,) by James Tannock, London, and presented by him to the Kilmarnock BURNS Club, 1842, besides other portraits of the Bard, both Oil Paintings and Engravings. *Mossgeil* as in BURNS' time, painted by the late J. K. Hunter; and portraits of Capt. Grose, Sir Walter Scott, Sir James Shaw, John Templeton, the famous Tenor and unrivalled exponent of BURNS' Songs, John Ramsay, poet, and a number of pictures illustrative of BURNS' works, Tam O' Shanter, Duncan Gray, &c. In this room there is also a fine portrait of the late Alex. Kay, the donor of the Kay Park and Kay Schools. There is also a cast of BURNS' Skull, presented by Mr. James Hamilton,

Town-Clerk. Snuff Box, made of wood of Alloway Kirk, presented by Mrs. Burns the Poet's widow, to Dr. Bogie, Dumfries, 1810. Draught Board used by ROBERT and Gilbert Burns at Lochlea, presented by their niece Miss Begg, Bridgehouse, Ayr. Piece of the rafters of old farm of Lochlea, and piece of rafter from Mossgeil. Piece of "Mary's Thorn" from Coilsfield. Pair of Child's Shoes made by John Davidson (Souter Johnny). Razor and Case which belonged to James Humphrey (the bleth'ring bitch), presented by his daughter, Mrs. M'Cosh, Tarbolton. Dram Glass which belonged to "Tam Samson," with many other little articles, which although of little intrinsic value, are all interesting to lovers of BURNS. There are also here, three BURNS Statue Models, the first is by W. G. Stevenson who received the commission for the Statue which now adorns the front of the building; the second is by Mr. D. W. Stevenson, Edinburgh, to whom was awarded a premium of £50; third by Mr. J. M'Bride, Edinburgh, who received a premium of £25.

CHARLES REID OF LILYMOUNT, KILMARNOCK.

Two China Cups, and old Toddy Ladle of the Poet's.

CHARLES MURCHLAND, PRINTER, IRVINE.

Pair of Wooden Toddy Ladles, with bone handles, of BURNS.

THE AYRSHIRE BURNS LIBRARY

Was built in 1870, by Mr. James M'Kie, adjoining his house, "ALPHA," Kilmarnock, for the purpose of containing his valuable collection of all known Editions of BURNS' Works (the largest collection of Burnsiana extant), extending to upwards of 700 Volumes, —from the first Kilmarnock Edition (1786) up to the latest published, including numerous *unique* gems, with sixteen large volumes of Scrap Books filled with communications and cuttings of everything relating to BURNS and Burnsiana; collected during the past quarter of a century. Also,

Rush-bottomed Chair and Dram Glass which belonged to BURNS.

Odd volume of the *Spectator* which belonged to the Poet's father, with his autograph—"William Burness."

PAINTING OF THE INAUGURATION OF ROBERT BURNS as Poet Laureate of the Canongate Kilwinning Lodge, Edinburgh, by Stewart Watson, R.S.A.

This picture is executed with great ability; it covers a canvas, 6½ feet by 4½ feet, showing the interior of a Mason Lodge. BURNS is represented in a standing posture, advancing to the President's chair to receive the laureate wreath or chaplet from the hands of the master of the Lodge, Alexander Fergusson of Craigdarroch, afterwards one of the hero's in the whistle contest. The attitude of the Poet is graceful and dignified, and the grouping of the figures has been carefully studied. There are about sixty portraits of the most distinguished and notable men of that day, and all skilfully drawn, presenting a pleasing variety of attitude and expression without imparing their individuality. The leading characters are faithful portraits. On the master's left are distinguished visitors such as Lords Elcho, Torphichen, Glencairn, Eglinton, and Buchan. On the right are Sir William Forbes, Sir John Whitefoord, Mr. Dalrymple, of Orangefield, and Mr. Miller of Dalswinton; there are also portraits of Lord Monboddo, Henry Erskine, Henry Mackenzie, Baron Norton, Lord Kenmuir, with William Dunbar, "Rattlin Roarin' Willie," supported by William Nicol, Cruickshank, and Allan Masterton, of the High School; Dugald Stewart, William Smellie, William Creech, Sir James Hunter Blair, Lord Francis Napier, the celebrated James Boswell, Francis Grose, the Antiquary, and others well known in the history of that period. The picture, it must be admitted, is only representative of the craft at this time, and is not strictly true to history, as it was not till two years after the inauguration, that BURNS and Grose became known to each other, when the Poet was living on his farm at Ellisland, and the Antiquary became a visitor at Friars Carse, in the summer of 1789. The two congenial spirits were drawn together, and their acquaintance inspired "Tam o' Shanter;" otherwise the painting is a faithful picture of the brethren who rallied round BURNS during the blaze of his fame in 1787. The 1st March in that year is mentioned by masonic writers, as the date of the scene which had been portrayed by the artist; but neither the minute book of that date, nor in any other during the life-time of BURNS is there any record of such an office as Laureate of the Lodge, or of that distinction having been held by the Poet. The first mention of such being conferred is found in the minutes, February 9th, 1815, when the Lodge resolved "to open a subscription among its members to aid in the erection of a Mausoleum to the memory of ROBERT BURNS, who was a member and Poet Laureate of this Lodge, and who had, on many occasions, contributed so generally to the harmony of the masonic order, and to that of the Lodge Canongate Kilwinning, in particular. The laureatship is again referred to in the minute of 9th June, 1815, and also on 16th January, 1835, which records the restoration of the laureateship in the person of James Hogg,

the Ettrick Shepherd, of the honorary office of Poet Laureate of the Lodge, which has been in abeyance since the death of the immortal brother, ROBERT BURNS. The Lodge Canongate Kilwinning, is not singular in the omission from its records of facts which have come to be regarded as interesting features of its history. Its minutes at, and for many years prior to the period of BURNS'S attendance at its communications, are brief to a degree, and this may account for the infrequency of their allusions to BURNS, who was not then the distinguished Poet he afterwards became. It was only after his death that ROBERT BURNS and his works were esteemed at their proper value, and only after many years that his memory was regarded with anything like the veneration accorded to it now; commendably proud of its traditionary association with genius, the Lodge has collected and preserved from oral testimony, of an unquestionable character, from brethren who were present at his inauguration, and saw him wear the jewel of his office. One of these, Charles More, as Depute Master, signed the minute of BURNS' affiliation in 1787, and was present in the Lodge in June, 1815, to second the resolution anent the subscription to the Mausoleum. The painting was engraved in the best style of mixed mezzotint, 28 inches by 18, for subscribers only, price five guineas on india paper, only fifty printed. Proofs three guineas, and prints two guineas. A few copies of the engraving were coloured by the painters own hand, and are scarce. The original painting was lent for exhibition to the Crystal Palace Company, Sydenham, at the Centenary Demonstration in 1859, by its owner, Dr. James Burnes, "K. H." &c.

BIBLIOGRAPHICAL NOTES.

What's a' your jargon o' your schools,
Your Latin names for horns an' stools:
If honest nature made you fools,
What sairs your grammars?
Ye'd better taen up spades and shools,
Or knappin' hammers.

Gie me ae spark o' Nature's fire,
That's a' the learning I desire:
Then tho' I drudge thro' dub an mire,
At pleugh or cart,
My muse, tho' hamely in attire,
May touch the heart.

KILMARNOCK BURNS PRESS, 1786.

COPY OF THE ORIGINAL PROSPECTUS,

April 14th, 1786.

Proposals for Publishing, by Subscription.

SCOTTISH POEMS. BY ROBERT BURNS.

The work to be elegantly printed in one volume octavo. Price, stitched, Three Shillings. As the author has not the most distant mercenary view in publishing, as soon as so many subscribers appear as will defray the necessary expense, the work will be sent to the press.

" Set out the brunt side of your shin,
For pride in poets is nae sin ;
Glory's the prize for which they rin,
And *Fame's* their joe :
And wha best blaws the horn shall win—
And wherefor no ?

ALLAN RAMSAY.

THE ACCOUNT FOR PRINTING.

Mr. ROBERT BURNS,

To John Wilson. Dr.

Augt. 28, 1786.	Printing 15 Sheets at 19/,	£14	5	0
	19 Reams, 13 Quires Paper at 17/,	16	14	0
	Carriage of the Paper,		8	9
	Stitching 612 Copies in Blue Paper at 1½,	4	9	3
		£35	17	0
Augt. 19.	By Cash, £6 3 0			
,, 28.	By Cash, 14 13 0			
	By 70 Copies, 10 10 0			
		31	6	0
		4	11	0
	By 9 Copies,	1	7	0
		£3	4	0
Oct. 6.	By Cash in Full,			

Kilmarnock—Settled the above Account. John Wilson.

The Printing Press on which the first edition was printed, was of old oak, in good preservation, and was taken by John Wilson to Ayr, and has never been out of possession of successive proprietors of the *Ayr Advertiser*. It was not till the BURNS Centenary in 1859 that Mr. Gemmell thought of turning it into something useful and ornamental as a genuine BURNS relic, when the old Press was converted into an antique Drawing-room Chair, with appropriate carvings illustrative of the Poet's works, and was occupied by Sir James Fergusson, Bart., as Chairman of the Centenary Festival in the County Buildings, Ayr, on the 25th Jany, 1859. *The Illustrated London News* for 26th Feby., 1859, gives a wood illustration of the Chair and a descriptive notice.

BIBLIOMANIA.

Copies of the Original Kilmarnock Edition, 1786, published at the moderate price of Three Shillings, are now extremely scarce, and when offered for sale, by auction, excite keen competition. Some years ago, the late William Pickering, bookseller, London, sold a copy for Five Pounds to Gilbert Burns, Dublin, the Poet's nephew, which was then considered a high price. Since that time a great change has taken place in estimating its value, and he has paid nearly four times that sum for another copy not in such good condition. At the sale of Adam Sim's Library in Edinburgh, March, 1869, a very soiled, cut-down copy sold for £14 0 0. At the Corser Library sale in London, a copy, half-bound and cut, brought £13 0 0; and J. Delaware Lewis's copy, half-bound and cut, sold for the same amount. The late Basil Montague Pickering, bookseller, London, advertised in one of his catalogues, 1870, an uncut copy, in the original blue paper covers, from Sir John Simeon's Library, for Eighteen Guineas. In 1871 a copy was sold at the auction rooms of Duncan Keith, Glasgow, for Seventeen Pounds. In 1875 a copy was sold in New York for 155 Dollars, and the same year another copy in London, fetched £34 0 0. An Edinburgh Bookseller offered a copy bound in olive morocco, with a few leaves at the end printed in fac-simile, for Twenty-Four Pounds. The most extraordinary advance in price was in November, 1879, when the valuable library of the late David Laing, LL.D., was sold in London by public competition. The price obtained for his copy of BURNS was Ninety-Four Pounds, its value being enhanced by four lines of MSS. in the Poet's Autograph, and the addition of a letter from J. G. Lockhart, the Biographer of BURNS, apologizing for retaining the volume which he had borrowed from its owner. *The Kilmarnock Standard*, for June, 1880, contained an advertisement from a gentleman at Addiscombe, Surrey, offering to give Forty Pounds for a really fine copy. Copies of the Original Edition may be seen by visitors to the Monuments at Alloway, and Kilmarnock.

JOHN WILSON, PRINTER AND PUBLISHER OF THE FIRST KILMARNOCK EDITION OF BURNS, 1786.

The beauty and excellence of the workmanship of the original Edition of BURNS has been much admired, and will bear comparison with the productions of some of the first-class houses of the present day; and it has to be specially noted for its almost entire freedom from typographical errors. There were two brothers in the bookselling trade, John and Peter Wilson, the latter established in Ayr, and the former in Kilmarnock. John has often been blamed for want of discrimination in refusing to run the risk of a second edition of BURNS; yet, though naturally careful in their dealings, the two brothers were active and enterprising, and to their united efforts the County of Ayr is indebted for its first newspaper, *The Air Advertiser*, started in 1803, and although the only paper in a populous district, it had a hard struggle to maintain its existence, and more than once was on the eve of being abandoned, but patience and perseverance overcame all difficulties, and it ultimately realized a fortune to both brothers. On the death of Peter Wilson, his brother John removed to Ayr, and assumed as partner, for conducting the *Advertiser*, the Rev. Hamilton Paul, the firm being Wilson and Paul, which continued for three years, till the Biographer of BURNS was appointed minister of Broughton, Glenholm, and Kelbucho. John Wilson was a man of small stature, of active and good appearance, a magistrate of Ayr, of high character, and much respected, and it seems strange that the finger of malice should have pointed to him as the "Wee Johnie" of the celebrated Epitaph. It was never intended, by BURNS, as is commonly supposed, for his own printer, who was probably a stranger to him at the time it was written, and it is scarcely likely the Poet would insult him in a work passing through his hands; but the unjust and unmerited reproach has continued to his name, and while its sting may be wiped out, the "Wee Johnie" will ever be familiar in the annals of his native town, to which he bequeathed, under very peculiar instructions, a small mortification for educational purposes, to be known as "Wilson's Charity School." The conditions of the legacy has prevented its being of any practical use up to the present time, but a scheme has been agreed upon for its future disposal, his name will, however, be best known, as it has always been, in connection with BURNS. John Wilson died at Ayr, and was buried in the ground surrounding the High Church, Kilmarnock, where a stone of stately proportions is inscribed:—"In memory of John Wilson, Esq., who died at Ayr, 6th May, 1821; and of his sister, Jean, who died July 9th, 1812; and of his wife, who died Novr. 5th, 1825. This stone was erected by his affectionate sister, Elizabeth Wilson, 1827." The Monument was originally erected in the wall in a line with the old Session House which stood at the south-east corner of the

Church, which, on the burying-ground being extended, the Session House and wall were entirely taken down, and the Monument since through exposure to wind and weather, got so far into a dilapidated state. A proposal was made in the Town Council lately to have the Monument renovated, but it was there ruled that no fund was available for that purpose, whereupon Mr. James M'Kie, (after enquiry that he should not be interfered with), had the Monument RENOVATED this year (1881) at his own expense.

EDINBURGH EDITION OF BURNS.

CALEDONIAN HUNT PATRONAGE.

Excerpt from minute of meeting of the Royal Caledonian Hunt, held at Edinburgh, on 10th January, 1787.

Present.—Lord Elibank, Preses.

The Duke of Gordon.	William Hamilton, Esq.
Lord Maitland.	The Earl of Glencairn.
Lord Elphinston.	Lord Haddo.
Sir Wm. Maxwell.	Sir Archibald Hope.
Sir John Scott.	Sir John Whitefoord.
John Rutherford, Esq.	Sir William Cunningham.
Wm. M'Dowall, Esq.	Alex. Cunningham, Esq.
Colonel Wemyss.	Andw. Houston, Jordanhill.
Andw. M'Dowall, Esq.	Alexander Duncan, Esq.
John M'Donald, Esq.	Captain Ross.
Duncan Campbell, Esq.	Captain Douglas.

Andw. Houston, Calderhall.

A motion being made by the Earl of Glencairn, and seconded by Sir John Whitefoord, in favour of Mr. BURNS of Ayrshire, who had dedicated the new Edition of his Poems to the Caledonian Hunt.

The meeting were of opinion, that, in consideration of his superior merit as well as of the compliment paid to them, Mr. Hagart should be directed to subscribe for one hundred copies, in their name, for which he should pay to Mr. BURNS, Twenty-Five Pounds, upon the publication of his book.

COPY OF THE ORIGINAL DOCUMENT,

For the disposal of the copyright of the "Edinburgh Edition of BURNS," 1787. 17th April, 1787, Memorandum of agreement, betwixt Mr. Creech and Mr. BURNS, respecting the property of Mr. BURNS'S Poems.

By advice of friends, Mr. BURNS having resolved to dispose of the property of his Poems, and having consulted with Mr. Henry M'Kenzie upon the subject, Mr. Creech met with Mr. BURNS at Mr. M'Kenzie's house upon Tuesday, the 17th April, 1787,

in the evening, and they three having retired and conversed upon the subject, Mr. BURNS and Mr. Creech referred the sum to be named by Mr. M'Kenzie, as being well acquainted with matters of this kind, when Mr. M'Kenzie said he thought Mr. BURNS should have a Hundred Guineas for the property of his Poems; Mr. Creech said that he agreed to the proposal, but as Scotland was now amply supplied with the very numerous edition now printed, he would write to Mr. Caddell of London, to know if he would take a share of the book, but at any rate Mr. BURNS should have the money named by Mr. M'Kenzie, which Mr. BURNS most cordially agreed to, and to make over the property upon these terms whenever Mr. Creech required him. Upon Monday, the 23rd of April, 1787, Mr Creech informed Mr. BURNS that he had remained in town expecting Mr. Caddell's answer, for three days, as to his taking a share of the property of the Poems, but that he had received no answer, yet he would, as formerly proposed and agreed to, take the whole upon himself, that Mr. BURNS might be at no uncertainty in the matter; upon this, both parties considered the transaction as finished.

Edinburgh, Oct. 23, 1787.

On demand I promise to pay Mr. ROBERT BURNS, or order, One Hundred Guineas—value received.

William Creech.

Received the contents, May 30, 1788.

ROBERT BURNS.

WILLIAM CREECH, PUBLISHER, EDINBURGH.

William Creech was born at the manse of Newbattle, near Edinburgh, where his father was parish minister, on the 21st April, 1745. His father unfortunately died when his son was only a few months old, the widow received into her house the sons of the Earl of Glencairn as boarders, which gained her the advantage of private tuition for her own sons from the Rev. Mr. Robertson, afterwards minister of Kilmarnock, who at that time was their private tutor. Strong personal ties were formed between Creech and the Glencairn family, and in 1770 he accompanied Lord Kilmaurs, the eldest son, on an extensive continental tour. He studied at Edinburgh University, and after travelling through Holland, France, and Germany, settled in the old firm of Kincaid & Bell, King's printers and booksellers, Edinburgh, to which business he succeeded on his own account in 1773. He was a member of the Town Council, a magistrate of the city, and Provost from 1811 to 1813. For nearly half-a-century he carried on the most extensive publishing business in Scotland, and during the whole of that time nearly all the valuable literary works of the age passed through his hands. His shop formed the east end of the Luckenbooths, and was best known as

Creech's Land, the principal bookseller's shop in Edinburgh, and resort of all the leading celebrities of the day. BURNS was indebted to the Earl of Glencairn for his introduction to the celebrated publisher, and arrangements were speedily completed, the Peer's influence being paramount in recommending the Poet. A regular correspondence was kept up for some years, and during a visit to London in May, 1787, BURNS addressed to him a rhyming Epistle, in which he touches some of the salient points of his character. In his later years he became very penurious and procrastinating in his engagements, of which the Poet complains, in many letters to his friends, about the difficulty in getting a settlement with his publisher. It is unfortunate that this miserly keenness prevented Creech from doing justice to the real value of the property in the copyright of the Poems. True, he agreed to the price stipulated by Henry M'Kenzie, of one hundred guineas, but the fact that a second edition was issued in Edinburgh the same year, a third Edition to the London trade, and six different editions, considerably enlarged, must have added to his profits a harvest he never anticipated to reap. If the referee could have contemplated such a wide-spread popularity, the publisher's risk would surely have been estimated at a very different amount. Mr. Creech was one of the founders of the Speculative Society; also, a fellow of the Royal, and Antiquarian Societies of Edinburgh; was never married in consequence of an early disappointment, and lived to the advanced age of 70 years. His death took place on the 14th January, 1815, and his remains were interred in Greyfriars Churchyard. After his death a volume of "Fugitive Pieces" was published with a portrait and brief memoir, noted in Burnsiana, page 134.

WILLIAM SMELLIE, PRINTER, EDINBURGH.

William Smellie was born in Edinburgh about the year 1740. His father was a builder, and remembered for having erected the Martyrs Memorial in Greyfriars Churchyard. He was educated at the village school, Duddingstone, passing through a regular course of classical study. He was bound apprentice at twelve years of age to Hamilton, Balfour, & Neil, printers, and such was his diligence and intelligence, that two years before the expiration of his time, he was appointed corrector of the press, besides obtaining liberty to attend classes at the University, the printing office being within its precincts. When seventeen years of age he carried off a prize medal given by the Philosophical Society for the most accurate edition of a Latin classic. After his apprenticeship was completed he went to Murray & Cochrane, printers of *The Scots Magazine*, in September, 1759, where he remained till March, 1765, when he began business on his own account as printer. He attained the position of the most learned printer of his day, and the most eminent in his profession. He

became, likewise, an author of no ordinary genius and talent, and contributed largely to Scottish literature. He was editor and principal writer of the first edition of "The Encyclopædia Britannica," begun in 1771, and completed in three quarto volumes. He translated Buffon, and wrote "The Philosophy of Natural History." He was the ruling spirit of a social club in Edinburgh called "The Chrochallan Fencibles," and to him BURNS was indebted for his introduction to its membership. They had been brought into close association in the progress of printing his Poems and correcting the press, and their social disposition, strong relish of sterling wit, being somewhat similiar, an intimacy took place which continued during their joint lives. A regular correspondence followed, and BURNS introduced to Smellie the gifted Mrs. Walter Riddell of Woodley Park, in a very characteristic letter, and he became the publisher of her "Voyage to Maderia and Leeward Caribean Islands." He also visited the Poet at Dumfries, and through the influence of BURNS and the Riddell family, the Town Council bestowed upon him the freedom of the Burgh, which he did not long survive. His death occurred 24th June, 1795, aged 54 years. A monument, with a Latin inscription, was erected by his son in Greyfriars Churchyard.

JAMES JOHNSON, ENGRAVER, EDINBURGH.

James Johnson will long be remembered in the musical world as originator and publisher of *The Scots Musical Museum.* The original intention was to issue two volumes, each containing one hundred songs with music, and the probability is that the work might never have extended beyond a couple of parts but for the fortunate circumstance of the visit to Edinburgh of BURNS, and his acquaintance with Johnson before the first part was finished. The Poet entered into the spirit of the undertaking with all the enthusiasm of his nature, it was uppermost in his affection to the day of his death; he became not only a princely contributor, but its chief editor, and in one of his last letters to the publisher, he writes "I will venture to prophecy, that to future ages your publication will be the best book and standard of Scottish Song and Music." The diligence with which BURNS collected from all quarters the remains of old unpublished ballads and snatches of popular melodies, and the skill with which he imparted life to mutilated fragments, refining the older minstrelsy, and the charm and delicacy with which he wedded his own inspirations to old airs has never been equalled. So successfully did BURNS apply himself on behalf of the *Museum*, that a second volume was ready for publication on 1st March, 1788, which contained 36 songs contributed by himself; a third volume, 2nd February, 1790, containing forty songs; another volume, 13th August, 1792, with fifty songs, which, it was expected, would complete

the work, but an accumulation of Scots airs and songs, extending to the time of the Poet's death, the fruits of which were sixty songs to the additional volume, published in December, 1796, a few months after his decease. Very little is known of Johnson apart from his association with BURNS. He was not one of fortune's favourites, and died in Edinburgh, 26th February, 1811, leaving a widow in such poor circumstances that an appeal was made on her behalf, but she ultimately became an inmate of the Edinburgh Charity Workhouse.

JAMES CURRIE, M.D., F.R.S., THE BIOGRAPHER OF BURNS.

James Currie was born at the Manse of Kirkpatrick Fleming, Annandale, 31st May, 1756; educated at the Parish School, and Middlebie, in the same County where his father was translated. He was an only son, but had seven sisters, four of whom died of consumption, inherited from their mother, who died when he was thirteen years of age. He was then sent to the Grammar School, Dumfries, he was originally intended for the medical profession, but was induced to embark for Virginia in 1771; settled in mercantile pursuits at Cabin Point on the James River; a noxious climate, and uncongenial employment, as well as his father's death, and the outbreak of the American War, hastened his return to Scotland, which he succeeded in reaching after many trials, having been arrested and drafted as a soldier to go to New York, where he was fortunate in buying a substitute. He passed through his medical education with distinction at Edinburgh University, expecting to go on the medical staff of a regiment in Jamaica, but circumstances occurred which prevented his departure, and during his suspense a visit to a relative in Chester, made him select Liverpool as a future field for practice, where he established himself in October, 1780, and attained the highest honours in his profession, becoming indentified with every great movement in the town. His name is universally known as the Biographer of BURNS, he was one of the Poet's early admirers after the publication of the Edinburgh Edition, 1787. "The more I read BURNS," he writes, "the better I like him, and it is with much pleasure I hear he is about to settle in Dumfries;" he had an opportunity of seeing and conversing with the Poet in the summer of 1792, during a visit to Dumfriesshire, and his death was an event which he heard of with deep concern. He was active in promoting a subscription for the widow and family in Liverpool, and this brought him into correspondence with his old college friend John Syme of Ryedale, the trusted friend of BURNS; and the offer of assistance in preparing a Biographical Sketch of the Poet for a collected edition of his works. After various attempts to obtain a suitable Editor, Dr. Currie reluctantly agreed to accept the responsibility at the earnest solicitation of Mrs. Dunlop of Dunlop, and other friends, it was fortunate, that in spite of precarious

health, he resolved to do his best for the name and fame of the Ayrshire Poet. The completion of his laborious task was repaid by general admiration, the sum of £1200 was realized for the benefit of the widow and family, with the further interest of sharing the profits of three editions, a gratification which compensated Dr. Currie for many a sleepless night. The test of its merit is to be found in the fact that within four years of its publication it had reached a fourth edition of Two Thousand copies each. Letters from Gilbert Burns, John Syme, Lord Woodhouselee, Dugald Stewart, John Ramsay of Ochtertyre, and others are loud in praise of the tact and delicacy of the Editor in arranging his materials, and the skill and discretion with which, under difficult circumstances, he accomplished his task. While he lived not a whisper reached him but of general approval, and he died under the grateful impression that his benevolent exertions had been crowned with entire success. To the present day his life of BURNS has continued popular, in spite of many attempts to question some of his statements, and with all the searching details of a century we turn to this first great burst of sunshine which crowned him as Scotland's national Poet. Currie's Edition of BURNS seems inseparable from his fame, the work was too much for the strength of the Editor, the tendency to consumption was in his system, his health required constant relaxation. In 1804, he went for some time to Moffat, called at Dumfries to see the Poet's widow, and selected a single volume as a memorial, of his exertions on behalf of herself and family. The change to residence at Bath, and a resumption of his practice as a physician, seemed easy and beneficial to his health, but the hope soon died away. He was on his way to the South Coast when he felt unable to proceed further than Sidmouth, where he died, and was interred in the Parish Church. The Inscription on his Monument is:—

TO THE MEMORY OF
JAMES CURRIE, M.D., F.R.S.,
LATE OF LIVERPOOL, AFTERWARDS OF BATH.
WHO DIED AT THIS PLACE
AUGUST 31, 1805,
AGED 49 YEARS.

The humbler virtues which the friend endear,
The soften'd worth, which makes affections tear,
And all that brightens in life's social day,
Lost in the shades of death, may pass away;
Fast comes the hour when no fond heart shall know
How loved was once the sacred dust below.
Here cease the triumphs which the grave obtains,
The man may perish, but the sage remains.
Freedom and Peace shall tell to many an age
Thy warning counsels, thy prophetic page;
Art, taught by thee, shall o'er the burning frame
The healing freshness pour, and bless thy name;
And Genius, proudly, while to Fame she turns,
Shall twine thy laurels with the wreath of BURNS.

HEW AINSLIE AND "THE LAND OF BURNS."

Hew Ainslie claims a special niche in our Bibliographical Notes for giving Ayrshire a distinctive name as "The Land of BURNS," a designation by which it is best known to tourists as the magnetic land mark in the West of Scotland. He was born at Bargany Mains in the parish of Dailly, 5th April, 1792, educated at the Parish School of Ballantrae, and for three years employed in a nursery garden. At 16 years of age he entered a writer's office in Glasgow, but the confinement was unsuitable for his health. He then became copying clerk in the Register Office, Edinburgh, where he did not long continue. He was for a short time amanuensis to Professor Dugald Stewart; but his marriage to a cousin, Janet Ainslie, daughter of a brewer in Edinburgh, changed the current of his life. It was in the summer of 1820, in company of two friends, he made a tour from Edinburgh to Ayrshire, which inspired that melange of poetry and prose, entitled, "A Pilgrimage to the Land of BURNS." The work was printed and published by a personal friend of his own at Deptford. The companions who accompanied him on the tour were John Gibson and James Wellstood, the "Jingling Jock," and "Edie Ochiltree;" while the Author, from the activity of his limbs and the height of his person, figures as the "Lang Linker." The incidents of travel were all sufficiently real. The songs and rhymes are introduced to make up the volume; among these are, "Farewell to the Land of BURNS," and "Lines to Alloway Kirk." After its publication, in 1822, Ainslie resolved to seek his fortune in America, took a farm and worked on it for three years, tried the social life of New Harmony, under Robert Owen, but found it unsatisfactory. He eventually entered into partnership with a firm of brewers at Cincinnati, with a branch at Louisville, where he passed the remainder of his life, revisiting Scotland in 1864, he had a hearty reception after forty years absence, and was warmly welcomed by old friends and many new ones. In 1855 he published, at New York, a volume of Scottish Songs, Poems, and Ballads, many of which are to be found in most collections of modern songs. "On wi' the Tartan," "The Bonnie Wee Bell," "The Rover of Lochryan," "The Homeward Sang," and others. After the publication of "A Pilgrimage to the Land of BURNS," the County of Ayr gradually assumed its distinguishing characteristic, and in all recent descriptive accounts of Scotland, or "The Land we live in," is specially noted as "The Land of BURNS." The venerable Poet died at Louisville on the 11th March, 1878, aged 86 years. A short time before his death he said:—"An intercourse of half-a-century with such good men and true, has, I trust, Americanized me and mine sufficiently 'for all useful puropses.' Still I must repeat—

"Auld Scotland maun stan' the tap
O' a' the bing."

"THE POETS' CORNER," MITCHELL LIBRARY, GLASGOW.

The Mitchell Library is called after its founder, the late Mr. Stephen Mitchell, who died 21st April, 1874, leaving an estate to the City of Glasgow "for the establishment and endowment of a large Public Library in Glasgow, with all modern accessories connected therewith." He directed that the Trust Fund should be allowed to accumulate until it should amount to £70,000. The Trust was accepted by the Town Council on the 16th July, 1874. The first purchase of books was the library of the late Professor Cosmo Innes, consisting of nearly 2000 volumes; others followed from the libraries of the Rev. W. Stevenson, D.D., Professor of Divinity, Edinburgh University. From the Senate of Glasgow University, duplicates in the splendid library of the late William Ewing, Esq.; Robert Napier, Esq., Shandon; and Lord Neaves. The Library was opened in November, 1877, by the Lord Provost. The number of volumes on 31st December, 1880, was 33,019, and the number of separate works, as distinguished from volumes, is 20,392. The special feature in the Library claiming recognition in a Bibliography of BURNS, is "The Poets' Corner," established to form a collection of Scottish Poetry, a suggestion warmly adopted by the Western BURNS Club of Glasgow. The chief inducemement of the members of the Club to fall in with this movement, was the hope of obtaining such a collection of the various editions of the works of our National Bard, ROBERT BURNS, as might be presented to the "Mitchell Library," as the chief treasure of the intended "Poets' Corner." The number of volumes in the "Poet's Corner" on the 31st December, 1880, was 2,204, containing the writings of 1395 poets. Since then the Committee of the Mitchell Library have had the rare opportunity of securing the valuable BURNS Library, gathered together after many years patient book-hunting, by Mr. James Gibson, editor of this Bibliography, which, with few exceptions, may be said to be a guide book to the collection. The acquisition of this Burnsiana, comprising over 600 volumes, includes nearly every Scottish, English, Irish, French and German edition, and a number of American reprints; also, Essays, Reviews, Pamphlets, Sermons, Illustrated Works, Music, Medals, Fac-similes of "The Jolly Beggars," "The Cotter's Saturday Night," "Tam O' Shanter," and other relics, forming a unique monument to BURNS of far more speaking intelligence than the bronze effigy in George Square. The committee have determined to lose no chance of making it a complete "BURNS Memorial Library," where visitors from all parts of the world may be certain to find works of reference, relating to all that has been written about the Poet for nearly a century: We look forward to its extension, year after year, as the noblest tribute ever paid to the memory of BURNS; as it is at present chiefly deficient in American editions, our brethern across the Atlantic cannot do a more graceful act than lend a helping hand to gather a few stones of American Burnsiana to the Cairn.

WILLIAM CHAMBERS OF EDINBURGH, AND HIS FIRST PUBLICATION, "THE SONGS OF BURNS."

The reader is referred to pages 159 to 165 of "Memoir of Robert Chambers, with Autobiographic Reminiscences of William Chambers," for a very interesting account of the pursuit of printing under difficulties, and the resolute spirit of self-denial and perseverance, which ultimately raised the two brothers Chambers to be known and respected all the world over as the pioneers of a healthy cheap literature, as well as extensive publishers of many educational and valuable works of reference, and general literature. What concerns us specially is the account given of the purchase, by William Chambers, of his first printing press and type for three pounds, and his resolve to start with a shilling edition of "The Songs of BURNS," as a work most likely to meet with a speedy sale and quick return. He worked at it long and hard. "The execution," he says, "was far from good, still it was legible in the old ballad and chap book style, and I was obliged to be content." It was a great success. Seven hundred and fifty copies were printed, and the profits amounted to nine pounds; labour, as already hinted, cost nothing. I set the types in the interval of business, particularly during wet weather, when the bookstall could not be put out, and the press-work was executed late at night or early in the morning. The only outlay worth speaking of was that incurred in the paper which I was unable to purchase in greater quantities than a few quires at a time. The volume needed some kind of embellishment, and there dwelt in our neighbourhood a poor but ingenius man advanced in life, named Peter Fyfe, who produced a Wood Engraving for my Song Book, which he successively produced. For a few shillings additional, he executed a Vignette representing some National Emblems. Invested with these attractions, it was soon put in boards, and otherwise prepared for disposal." The volume is not noted among our editions of BURNS, for the simple reason that we have never been able even to gain a sight of the rare production, but it would be an unpardonable omission to overlook its memorable advent, and we are proud to give it an honoured place of remembrance in our Bibliography of BURNS.

BURNS CLUBS.

ALLOWAY BURNS CLUB.

The Alloway BURNS Club was founded in 1801, and held its first anniversary on the 25th January in that year at the Cottage where the Poet was born. The party was small, but formed an interesting group, from the circumstance that nearly one half of the company were personally known to BURNS, or had their names associatedwith some particulars of his history. Among those present were William Crawford, Esq., Doonside, in whose family the Poet's father was employed as gardener; John Ballantine, Esq., to whom is inscribed "The Brigs of Ayr;" Robert Aiken, Esq., to whom was dedicated "The Cotter's Saturday Night;" Patrick Douglas, Esq., of Garallan, who obtained for BURNS a situation in Jamaica; Primrose Kennedy, Esq., of Drumellan; Hew Fergusson, Esq., barrack-master, Ayr; David Scott, Esq., Banker, Ayr; Thomas Jackson, LL.D., professor of Natural Philosophy, St. Andrew's; and the Rev. Hamilton Paul, who wrote for this inauguration his "Irregular Anniversary Ode," sacred to the memory of BURNS, printed in the Ayr Edition of BURNS, 1819, and one of Eighteen Odes contributed to celebrate the Poet's birthday. He was afterwards appointed minister of Broughton, Glenholm, and Kelbucho, in Peebleshire, was constant and enthusiastic in his devotion to the interests of the Club, attending all the anniversaries while resident in Ayr, the last at which he was present being the 9th, for which he wrote his "Farewell to the Allowa' Club." The Festivals succeeding 1801, were honoured by the presence of the most distinguished visitors in the town and neighbourhood. Odes were read by different gentlemen on several occasions, one in 1805, by Major General Sir Frederick Adam, then stationed with his Regiment at Ayr. The members attending the annual celebration increased beyond the bounds of the Cottage accommodation, an additional room was built; this was also found insufficient, and on the 25th January, 1847, the foundation stone of a New Hall in connection with the Cottage was laid with Masonic honours by Maxwell Dick, Irvine, assisted by the brethern of Ayr St. Pauls, it is capable of seating comfortably 150 people, and being furnished with an Orchestra, is used occasionally as a ballroom for the district. The speeches on that

occasion were prophetic, and in process of fulfilment, "another charm, said the acting Grand Master, will be added to the attractions of this sweet and hallowed spot, another Monument will be raised to the power of genius, another tribute will be paid by repentant Scotland to the memory of one of her mightiest sons. Further still, I believe and trust that this hall will yet become the repository of rich and rare specimens of painting, sculpture, and other works of art, which many of Scotia's Sons will be only too proud to deposit in such a hallowed spot." At the dinner, following the ceremony, reference was again made to the appropriation of the hall to the exhibition of the trophies of Scottish Art, the proceeds to be bestowed in the first instance on the relief of "old associates of the Bard struggling with peuury, and in the second, on poverty-stricken talent and genius." The BURNS Centenary Demonstration in 1859 was memorable for its enthusiasm in this Hall; the chairman, the Rev. P. Hately Waddell, LL.D., delivered a heart-stirring address, in proposing, "The Memory of BURNS." Robert Leighton, the Poet, who was present, and recited his Poem, "For the Centenary of BURNS," writing to a friend says:—"The Chairman's speech, I am sure, you will all admire. It was a perfect soul-burst, and will turn out to be the speech of the Centenary without the smallest doubt. The meeting was one continued outpouring of enthusiasm, yet all in the most perfect order and rgularity. It was a great and glorious success. Every one seemed to be inspired, and I doubt not we were, and anything we had to do came off as if each had been animated by the very presence of the god-like ploughman." We have no authentic records of the "Alloway BURNS Club" since the centenary year, and the Cottage anniversaries have not been kept up year by year in regular succession, nor looked for with the same eager desire to render due homage to the great bard who has done so much to distinguish Ayrshire as "The Land of BURNS."

PAISLEY BURNS CLUB.

The Paisley BURNS Club was instituted in 1805, with a chairman, vice-chairman, and secretary, to meet at various times during the year, having rules to regulate their proceedings, and a minute book to record them. The first anniversary supper took place on the 29th January, 1805, William M'Laren, a local poet, president, and Robert Tannahill the poet, elected secretary. The minute book, which contains the preamble for the institution of the Club, and a report of toasts proposed at various meetings, songs written for the occasion, and other proceedings, may be seen in the Museum of the Paisley Free Library, with other BURNS relics belonging to the Club. These include BURNS' Favourite Caup, presented to the Paisley BURNS Club, 29th January, 1814; at their 9th anniversary meeting, by James Armour, brother of the

Poet's "Ain Dear Jean;" two BURNS MSS. one an Epistle dated Mauchline, beginning,

"Yours this moment I unseal, an' faith I'm gay an' hearty."

the other a Song commencing "Gude ale comes and gude ale goes;" presented to R. A. Smith for the Paisley BURNS Club, by John Anderson, engraver, Nov. 22, 1820. In 1875, Sir William Stirling-Maxwell, Bart., M.P., presented the Club with a Hammer made from the Cruikston Yew Tree, which is used by the chairman at the annual dinner. The early meetings of the Club were characterized by great enthusiasm. Robert Tannahill, the poet, was a leading spirit at the opening celebration; he composed an "Ode on the Birth of BURNS," beginning, "Once on a time, almighty Jove;" for 1807, he prepared two Odes and two Songs, his last Ode, written in 1810, is considered among the happiest of his writings. Other local poets were members of the Club, and contributed to its harmony in writing songs, these were John King, weaver; Andrew Leiper, Robert Allan, Kilbarchan; James Yool, R. A. Smith, the musical composer; Dr. William Craig, James Scadlock, William M'Nichol, Robert Stewart, John Mitchell, who wrote eight Odes; John Young, Glasgow; Duncan M'Neil, J. R. Adam, J. M'Intyre, William Buchanan, Archibald M'Nair, William Taylor, Charles Fleming, Andrew Park, George M'Indoe, John Shaw, and Thomas Johnston. The Club continued to hold its meetings on the 29th January, till the year 1818, when R. A. Smith went to open music classes at Ayr, and discovered by reference to the entry of the Poet's birth in the Session Records, that the 25th January was the real birthday, which fact he communicated to the secretary, an extract from his letter is entered on its minutes, 3rd September, 1818; and the date of future anniversaries altered to the 25th. The Paisley Club passed under an eclipse for nearly forty years, when it was resuscitated on the 25th January, 1875, and began a fresh chapter of its history, under auspices which have given it another career of prosperity. On this occasion, the late William Hector, Esq., sheriff-clerk, who could boast of a connection with the Club, extending over half-a-century, took the chair; the duty of vice-chairman being ably discharged by the late Provost Murray. Since then the annual celebration is a red letter day in the local records of Paisley; and has been followed by a similar demonstration on the birthday of Robert Tannahill. In addition to this, the Paisley BURNS Club is publishing a series of works of local authors, to encourage a love for Scottish Literature. The issue is limited, it being no part of the plan to realize any pecuniary benefit. The first volume of the series is "Poems, Songs, and Essays, by the late Charles Fleming;" followed by "Memoirs of Ebenezer Picken, Poet, and Andrew Picken, Novelist;" "Poems and Songs by the late William Alexander," all of which are carefully and judiciously edited, with Memoirs and Notes by Robert Brown of Underwood Park.

KILMARNOCK BURNS CLUB.

The Kilmarnock BURNS Club was founded in 1808. The minute book is in excellent preservation, and may be seen in the Museum of the Monument. The first anniversary was held on the 29th January of that year, and an account of the meeting was ordered to be published in *The Ayr Advertiser*. The dinner took place at the "Angel Inn," celebrated by BURNS in his Poem of "The Ordination;" D. Campbell, Esq., of Skerrington, in the chair, the vice-chairman being David Woodburn, Esq., factor for the Laird of Craigengillan, to whom the Poet gave the only copy in MSS. of "The Jolly Beggars." Mr. Hugh Thomson recited some verses written for the occasion, and among the toasts of the evening were "The Widow and Children of BURNS," "The memory of Dr. Currie," "BURNS' first and best friend, Mrs. Dunlop," "Two of the early friends of BURNS, J. Ballantine, and William Parker, Esq.," "Three friends in Ayrshire, Gavin Hamilton, Robert Aiken, and Robert Muir." The meeting resolved—"That the next anniversary shall be held in Bryan's Sun Inn, the present company to constitute the original society for the celebration of the same, to form a committee with power to invite any members". The successive minutes of the Club for 1809, 10, 11, 12, and 13, contain brief notices of meetings with the names of chairman and vice-chairman. Up to this time, the 29th January, was the day for the annual celebration, but, in 1814, it was changed to the 25th. From that year the Club seems to have been in a dormant state, as no record of its proceedings is entered in the minute book, till the visit, in 1841, of Mr. John Templeton, the celebrated vocalist, to his native village, on which occasion a fresh impulse was given to the Club, and a large accession of new members. It was then resolved "that two shillings and sixpence of entry-money be paid by each member, and one shilling annually thereafter, to meet all necessary expenses of the club, and in the hope of making purchases of BURNS relics." On the following year Mr. William Tannock presented the Club with a faithful copy of a portrait of BURNS, painted in London, by his brother James Tannock, a few months previous, from the Original Nasmyth Portrait. This Portrait was hung in the "George Hotel" where the Club held its anniversaries, and is now to be seen in the Museum of the BURNS Monument. The Club continued to meet till 1849, when another blank occurs in the record. In 1855, a second minute book, carefully arranged by Mr. Archibald M'Kay, the venerable Historian of Kilmarnock, still an active member in his 80th year, contains the constitution of the Club, as at present existing. The third rule states "that on certain evenings, the members will meet for the purpose of cultivating friendly intercourse, and hearing Essays on Literary Subjects, and to throw annually a stone to the Cairn on the Poet's birthday." At this anniversary on the 25th January, 1855, Mr. M'Kay

favoured the company with a Poem written for the occasion, beginning,

> "To-day, in many a far off land,
> Brave hearts will toast the Poet's name."

And continued annually to contribute an ode in memory of the Poet, which was always highly appreciated.

Among the members of the Club at that time may be mentioned Mr. William Gunnyon, Teacher, and Biographer of BURNS; W. C. Paterson, *Journal Office;* James M'Kie, Publisher; Dr. J. M. Ross, James Rose, Teacher; Dr. Mitchell, John Kellahin, Bookseller; Alex. S. MacKay, John Curdie, and James MacKay, Artists; and others. On the 14th May, 1855, a beautiful Photograph, containing Portraits of a number of members was presented to the Club, by Mr. Alex. M'Nab, Photographer, who was afterwards elected a member. The Anniversary Meetings prospered from this period, up to the Centenary in 1859, when a great influx of members joined the Society. The president for that year was Mr. William Gunnyon, who suggested that Provost Finnie be invited to take the chair at the Centenary demonstration; when 165 gentlemen assembled on that memorable occasion. The Committee offered a Prize Gold Medal for the best Poem, which was awarded to Mr. Archibald M'Kay. Who was called up to the platform, and the Medal suspended from his neck by the Provost; since then the annual meetings have been a continued success. Mr. M'Kay acted as secretary from 1855 to 1865, and filled the chair during seven consecutive years, from 1860 to 1866, and also in 1857. The records are beautifully engrossed in a handsomely bound volume, in which are also sketches of various presidents of the Club. A new minute book was presented to the Club by Mr. James M'Kie, on the 25th January, 1877, in which the present secretary, Mr. David Sneddon, has preserved a complete history of the proceedings up to the present time. The greatest meeting ever held was on the 26th January, 1877, when in addition to the ordinary annual meeting, a public demonstration took place for the purpose of inaugurating a BURNS Monument in Kilmarnock, a history of which is given in our sketches of Monuments and Statues. The president, and vice-president of the BURNS Club were made ex-officio members of the BURNS Monument Committee. The Club is in a healthy flourishing condition, and has now one hundred and twenty-two members. The executive for the present year (1881), is as follows:—President, Mr. James M'Kie; Vice-President, Mr. David MacKay; Secretary and Treasurer, Mr. David Sneddon.

DALRY BURNS CLUB, AYRSHIRE.

The Dalry BURNS Club was established in 1826, and can boast of an unbroken record of its transactions down to the present time. These are engrossed in a minute book or "Cairn," which, for elegance of design or beauty of caligraphy, will stand comparison with anything of the kind that has been produced. The regulations of the Club are embodied in the following facetious lines :—

"Dalry, eighteen hundred and twenty-six,
Assembled a few friends of BURNS
To make regulations, and yearly to fix
What we'll do when his birthday returns.

This year in Montgomerie's it first shall take place,
Where drink o' the best will be got ;
With a Haggis and Bannocks the table to grace,
And a slice frae the hip o' a stot.

Political questions all banished shall be,
The song it shall circle in turns ;
Ane and a' in a glass o' the pure barley bree,
We'll drink to the memory o' BURNS.

No language of insult our lips shall defile,
A neighbour's good humour to cross ;
So that every face may be gay with a smile,
While round go the song and the toast."

The members of the Club have continued to hold their Anniversary in Montgomerie's Inn, Courthill, from 1826 down to the present time, although the building has now passed into other hands, and is at present owned, and ably managed by Mr. John Paton. The original minute book contains the names of the members, twenty in number, with brief biographical sketches of each. The chairman at the first meeting was Mr. Hugh Morris, portioner, and handloom weaver, who is said in the "Cairn" to be "extensively read, and few are better acquainted with BURNS than he is. He was a friend of Tannahill the Poet, and R. A. Smith, the musical composer, and frequently in their company." For half-a-century Mr. Morris continued to take a deep interest in the BURNS Club, acting as chairman or croupier at twenty-one meetings, and was chosen to take the chair to celebrate the fiftieth year of its existence, but between the election and day of meeting he died at the ripe age of 88 years. It is remarkable in the history of the Club, that though many changes took place in its list of members, there was no break by death in the original ranks for over twenty years. At the jubilee of the Club, Mr. James Kenyon, Kilmarnock, and Mr. James M'Nair, Dalry, two of the three surviving original members, attended the meeting, and contributed greatly to the pleasure of the evening by their personal reminiscences. The other original surviving member is Mr. Hugh Kerr, shawl manufacturer, Paisley, now of Glasgow. In 1875 the building in which the Club had held its meetings was considerably enlarged, and with the increased accommodation the membership has also extended, so that there are at present thirty names on the roll. Non-attendance at a single meeting,

without a written apology, forfeits membership, a rule that is strictly enforced to the advantage of the Society. The meetings are invariably held on the Friday evening nearest to the 25th January, a practice originally established to enable members to meet on the Saturday half-holiday and enjoy each other's company. A notable member of the Club, and vice-chairman at the opening anniversary, was Mr. Andrew Crawford, who, prior to his emigration to America occupied the chair for fifteen years. An enthusiast in BURNS, he composed year after year, a series of speeches in rhyme, these were preserved in MSS., and two years before his death, at Liberty Prairie, Illinois, America, he transmitted them to John Montgomerie, mine host of the "Turf Inn." This volume was presented to the Club, by the family of Mr. Montgomerie, and is a curious relic of its early days. In proposing the memory of BURNS in 1839, Mr. Crawford relates an anecdote of the Poet's birth which we do not remember to have seen in print. "When the mother felt her time approaching, the father took horse and set out on a dark stormy night for Ayr in order to bring the necessary attendant; when he approached a rivulet which crossed the road, not then provided with a bridge, he found it so deep in flood that a wayfaring woman sat on the other side unable to get across on foot; he listened to the prayer of the poor woman conveyed her through the stream, notwithstanding his own hasty errand, and when he returned with the nurse to his own house he found the Gipsy, as she proved to be, had made good her quarters at his cottage fire-side, waiting anxiously for the expected addition to the family. It is said the child was placed in her lap, when she inspected the palm after the manner of her profession, and made the predictions which the Poet has embodied in the song 'There was a lad was born in Kyle.'" Mr. Crawford's volume also contains a number of songs in memory of BURNS, composed by such well-known local poets as James Stirrat, postmaster, Dalry, Thomas M'Queen, Andrew Aitken of Overton, and John Hamilton, a man unknown to fame, who composed a very spirited song for 1831, which has not been printed, but is preserved among the records in the "Cairn." The Songs and Odes by Stirrat were all published in a posthumous edition of his Poems and Songs, Beith, 1859. Thomas M'Queen, "The Moorland Minstrel," was a frequent contributor; in fact, few BURNS Clubs can claim such a regular succession of local poets among its members, and none can show a more unbroken series of gatherings to celebrate the Poet's birthday.

BOSTON BURNS CLUB, AMERICA.

The Boston BURNS Club was founded in 1850, but prior to that year it was usual for parties to meet and celebrate the Poet's birthday. These were generally the impulse of certain occasions to be gratified or revived, or as errant chance might suggest. The primary meeting to establish a Club took place on the 11th January, 1850, "to take preliminary steps for the establishment of a literary and social Club, to be called by such name as might hereafter be agreed upon." On the following week the promoters met and resolved to organize themselves as the "BURNS Literary and Social Club of Boston." A committee was appointed to draw up a constitution and rules for general management. The preamble agreed upon is an elaborate document in eulogy of BURNS, his upright bearing, virtuous pride, honest independence, poverty and persecution, the liberality of sentiment which characterised him, his constant friendship, his domestic qualities and social life. The rules of the Club are strict, the admission of members to be admitted by ballot, three black balls to exclude, each member on admission to sign the constitution, and pay an entrance fee of Two Dollars. The number of members on the roll at the Centenary in 1859, was 238. Among the transactions of the Club it is recorded that. on 8th November, 1851, the secretary, John Charles Moore, read the first of a series of papers, entitled, "Personal Reminiscences of the Contemporaries of BURNS," which extended during four consecutive meetings. The first anniversary of the Club was held at Stackpole House, President William Schouler in the chair, when sixty-three gentlemen sat down to supper, including the Mayor, the President of the Senate, and Speaker of the House of Representatives. At a meeting on the 5th February, 1851, it was resolved that the Club endeavour to procure copies of all the principal editions of BURNS, published in Europe and America; a special committee to report. On the following month a communication was entered into between the President and Secretary, and Provost Fraser of Dumfries, relative to the subscription for the repairs of "The Mausoleum." On the 2nd April, 1851, a very animated discussion took place on certain remarks in one of the papers read by the Secretary on "BURNS and his Contemporaries;" this discussion, as well as the series of papers, were placed at the disposition of the Club, with a *proviso* that they should not be published. The Club authorised the purchase of "Blackie's Edition of BURNS," the "Land of BURNS," and "Hogg and Motherwell's Edition." At the festival in 1856, an Original Poem, written at the grave of BURNS, by Robert Hamilton, formerly of the National Theatre, was read at the meeting; also, a poem by Oliver Wendell Holmes, one of the guests on the occasion; a fac-simile of "The Cotter's Saturday Night," was presented to the Club, and John C. King, Sculptor, presented a copy of his celebrated bust of the Poet. On the 8th and 15th January, 1859, thirty-two new members were admitted

in anticipation of the grand Centenary Festival; a box containing presents to the Club from Miss Isabella Begg, niece of ROBERT BURNS, and from several gentlemen in the Land of BURNS, were reported by the secretary; also, a Haggis made in the Cottage at Alloway, was sent to be used at the festival. The grand Centenary Banquet was held at the Parker House. Against the wall was exhibited a painting of the BURNS Monument on the Banks o' Doon, Alloway Kirk, and the Cottage in the distance, painted by John Wilson, an eminent Scottish Artist, living at Jamaica Plain. A series of photographic views was presented to the Club by Mr. David Campbell, Ayr, and other mementoes were exhibited among the relics belonging to the Club. The chairman on this occasion was Gen. John S. Tyler, who proposed "The Memory of BURNS," and the vice-chairman, Otis Rich, Esq., proposed the following sentiment: "The Genius of ROBERT BURNS." "It has not only cheered the hearthstone of the lowly cottage of his native land, but has inspired the good and great of all countries, wherever true poetry is appreciated, to unite this day in such a demonstration to his memory and his fame, as was never paid to literary talent in any age of the world. May we long feel the hallowing influence of his poetry, and may his name be ever cherished."

In Memoriam.

THE BURIAL PLACES OF THE BURNS FAMILY.

ALLOWAY KIRK.

The Poet's father was buried in the rural churchyard of the hamlet. It was a quiet resting place at that time, but in a few years became famous as "Alloway's Auld Haunted Kirk." A simple gravestone was erected to his memory, but it became so dilapidated that the inscription could scarcely be deciphered, and portions of the stone had been chipped to pieces by enthusiastic relic hunters. The late Mr. David Auld of Doonbrae renewed the memorial, on which is inscribed :—

SACRED TO THE MEMORY OF

WILLIAM BURNESS, FARMER IN LOCHLEE,

WHO DIED ON THE 13TH FEBY., 1784,

IN THE 63RD YEAR OF HIS AGE ;

AND OF

AGNES BROWN, HIS SPOUSE,

WHO DIED ON THE 14TH JANY., 1820,

IN THE 88TH YEAR OF HER AGE.

She was interred in Bolton Churchyard, East Lothian.

On the reverse side of the stone is the well-known Epitaph "For the Author's Father." :—

"O YE WHOSE CHEEK THE TEAR OF PITY STAINS,
DRAW NEAR WITH PIOUS REV'RENCE AND ATTEND !
HERE LIE THE LOVING HUSBAND'S DEAR REMAINS,
THE TENDER FATHER, AND THE GEN'ROUS FRIEND.
THE PITYING HEART THAT FELT FOR HUMAN WOE ;
THE DAUNTLESS HEART THAT FEARED NO HUMAN PRIDE :
THE FRIEND OF MAN, TO VICE ALONE A FOE ;
FOR "EV'N HIS FAILINGS LEAN'D TO VIRTUE'S SIDE."

On a slab over the grave is this further record :—

ALSO,

OF ISABELLA, RELICT OF JOHN BEGG,

THEIR YOUNGEST DAUGHTER.

BORN AT MOUNT OLIPHANT, 27TH JUNE, 1771.

DIED 4TH DECEMBER, 1858.

MUCH RESPECTED AND ESTEEMED BY A WIDE CIRCLE OF FRIENDS TO WHOM SHE ENDEARED HERSELF BY HER LIFE OF PIETY, HER MILD URBANITY OF MANNER, AND HER DEVOTION TO THE MEMORY OF HER

GIFTED BROTHER.

MAUCHLINE KIRK.

On the south side of the church, not far from the gateway leading to the street, is the burying-ground of the Armour Family, the Father of "Bonie Jean," the Poet's Wife. Here lies buried the only daughter and favourite child of ROBERT BURNS and Jean Armour. The Poet was then in bad health, and unable to attend the funeral in September, 1795, only ten months before his own death. The entry of her birth in the Family Bible, in the Poet's handwriting, is "November 21st, 1792, at a quarter-past noon, was born to them Elizabeth Riddel, so named after Mr. Robert Riddel of Glenriddel." Over the grave a much worn stone bears this faded inscription:—

ELIZABETH RIDDEL,

DAUGHTER OF ROBERT BURNS AND JEAN ARMOUR.

BORN AT DUMFRIES, 21ST NOVEMBER, 1793.

DIED AT MAUCHLINE IN THE AUTUMN OF 1795.

The old inscription on the stone having become effaced, Colonel William Nicol Burns caused it to be re-cut as it now appears; but there is a mistake in the year of birth, the entry in the Family Bible being the correct date. On the 24th September, 1792, the Poet wrote to Mrs Dunlop of Dunlop, referring to the expected event; and to the same lady he writes on the 6th Decr., saying "By the way, these helpless ones have lately got an addition, Mrs. B. having given me a fine girl since I wrote you."

BOLTON CHURCHYARD, HADDINGTON.

The burial place of the Poet's Mother and Sister, and of his brother Gilbert Burns, and his Family. On the gravestone, enclosed with an iron railing, is inscribed :—

ERECTED BY
GILBERT BURNS, FACTOR AT GRANT'S BRAES,
IN MEMORY OF HIS CHILDREN.
ISABELLA,
WHO DIED 3RD JULY, 1815,
IN THE 7TH YEAR OF HER AGE.
AGNES,
WHO DIED 14TH SEPTEMBER, 1815,
IN THE 15TH YEAR OF HER AGE.
JANET,
WHO DIED THE 30TH OCTOBER, 1816,
IN THE 18TH YEAR OF HER AGE;
AND HIS MOTHER,
AGNES BROWN,
WHO DIED 14TH JANUARY, 1820,
IN THE 88TH YEAR OF HER AGE.
WHOSE MORTAL REMAINS LIE ALL BURIED HERE.
ALSO, OF OTHER TWO OF HIS CHILDREN, VIZ :—
JEAN,
WHO DIED ON THE 4TH JANUARY, 1827,
IN THE 20TH YEAR OF HER AGE.
AND
JOHN,
WHO DIED ON THE 26TH FEBRUARY, 1827,
IN THE 25TH YEAR OF HIS AGE.
GILBERT BURNS, THEIR FATHER,
DIED ON THE 8TH APRIL, 1827,
IN THE 67TH YEAR OF HIS AGE.
ALSO BURIED HERE.
ANNABELLA,
SISTER OF GILBERT BURNS,
WHO DIED MARCH 2ND, 1832, AGED 67.

THE MAUSOLEUM,

ST. MICHAEL'S CHURCHYARD, DUMFRIES.

"Among thy Sepulchres, Dumfries,
The Poet's Tomb is there."

The remains of the Poet were first interred in the north-east corner of St. Michael's Churchyard, where a plain upright stone, erected by his widow, marked his grave; and for eighteen years his remains lay in this obscure place. On the 29th December, 1813, a circular was issued, written by Mr. William Grierson in company with Mr. John Syme, the Poet's trusty friend, as follows, "Sir, It has long been a subject of regret and indeed a reflection against Scotland, that nothing yet has been done to perpetuate the memory, and do honour to the genius of its native bard, ROBERT BURNS, by marking the spot where his ashes rest. There can be no doubt but that, if a public subscription was opened, under the management of a respectable committee, a very liberal sum would soon be procured, in aid of that already promised from abroad; to erect a Monument at his grave in St. Michael's Churchyard, Dumfries. A few of the friends and admirers of BURNS having lately taken the affair into consideration, concluded that the most proper method would be to invite a meeting of such gentlemen as might be disposed to promote the measure, to take place in the George Inn, on Thursday, the 16th December, at 2 o'clock, afternoon, in order to name a committee, and to adopt such resolutions as may appear best calculated, to carry into effect so desirable an object. It is therefore hoped you will find it convenient to attend the meeting on the above mentioned day. Dumfries, 29th Novr., 1813." To this appeal which touched the chords of the national heart; a response came from all quarters of the globe. A design was furnished by T. F. Hunt, of London, who generously refused to accept any compensation for his work. It is a plain, small doric dome capped temple, surmounting the sepulchral vault, and cost £1500. The foundation stone was laid on the 5th June, 1815, and the building completed on September following. On the 19th of that month the remains of the Poet were removed to the Mausoleum at the south-east side of the churchyard. The scene, writes John M'Diarmid, "was so imposing, that most of the workmen stood bare and uncovered, and at the same time felt their frames thrilling with some undefinable emotion, as they gazed on the ashes of him whose fame is as wide as the world itself. But the effect was momentary; for when they proceeded to insert a shell or case below the coffin, the head separated from the trunk, and the whole body, with the exception of the bones, crumbled into dust." After the re-interment, the original gravestone was placed

in the vault, but is now deposited in front of the sculpture where it can be seen by visitors. It bears this inscription:—

IN MEMORY OF
ROBERT BURNS,
WHO DIED, THE 21ST JULY, 1796,
IN THE 37TH YEAR OF HIS AGE;
AND
MAXWELL BURNS,
WHO DIED, THE 25TH APRIL, 1799,
AGED 2 YEARS AND 9 MONTHS.
FRANCIS WALLACE BURNS,
WHO DIED THE 9TH JULY, 1803,
AGED 14 YEARS.—HIS SONS.
THE REMAINS OF BURNS.
REMOVED INTO THE VAULT BELOW.
19TH SEPTEMBER, 1815,
AND HIS TWO SONS;
ALSO, THE REMAINS OF
JEAN ARMOUR,
RELICT OF THE POET, BORN FEBY., 1765,
DIED 26TH MARCH 1834;
AND ROBERT, HIS ELDEST SON,
WHO DIED ON THE 14TH MAY, 1857,
AGED 70 YEARS.

Within the Mausoleum on the left hand side, a Marble Tablet bears this record:—

THIS TABLET IS ERECTED BY
MAJOR JAMES GLENCAIRN BURNS,
E. I. C. S.,
TO THE MEMORY OF
SARAH ROBINSON,
HIS WIFE,
DIED AT NEEMUCH, (EAST INDIES),
7TH NOVEMBER, 1821,
AGED 24 YEARS.

JEAN ISABELLA,
HIS DAUGHTER,
DIED AT SEA, 5TH OF JUNE, 1823,
AGED 4 YEARS 5 MONTHS.
ROBERT SHAW,
HIS SON,
DIED AT NEEMUCH, 11TH OF DECEMBER, 1821,
AGED 18 MONTHS.
MARY BECKETT,
HIS WIFE,
DIED AT GRAVESEND, KENT, 13TH NOVEMBER, 1844, AGED 52.
LIEUT-COLONEL JAMES G. BURNS,
BORN AT DUMFRIES, 12TH AUGUST, 1794.
DIED AT CHELTENHAM, 18TH NOVEMBER, 1865.
HIS REMAINS REST
IN THE VAULT BENEATH THIS TABLET.

On the right hand side, a Marble Tablet, uniform with the other is inscribed :—

THIS TABLET IS ERECTED BY
LIEUT-COLONEL WILLIAM NICOL BURNS,
E. I. C. S.,
TO THE MEMORY OF HIS WIFE,
CATHERINE ADELAIDE CRONE,
WHO DIED AT KULLUDGEE, IN THE EAST INDIES,
ON THE 29TH JUNE, 1841.
COLONEL WILLIAM NICOL BURNS,
BORN AT ELLISLAND, 9TH APRIL, 1791.
DIED AT CHELTENHAM, 21ST FEBY., 1872.
HIS REMAINS REST
IN THE VAULT BENEATH THIS TABLET.

KILMARNOCK : PRINTED BY JAMES M'KIE, 2 KING STREET.

BURNS MONUMENTS

AND

STATUES.

Weep tears of exultation that the Peasant's princely son,
Born in an old Clay-Biggin', such a peerless throne hath won,
And such a crown, so fair, so brave, thy Child hath wrought
for thee,
Thou grey old nurse of Heroes! thou proud Mother Poverty!
Look up! and let the solemn tears be toucht with sparks of pride!
Look up! in his great glory we are also glorified!

GERALD MASSEY.—CENTENARY SONG.

Mourn him no more! The sad dream is dissolved:
His visioned hope is now reality—
A hundred years have in their course revolved
But to sublime his song to prophecy;
And as time speeds with strong untiring wing,
And ever as this honoured day returns,
Shall distant ages added tributes bring,
And blended nations hail the name of BURNS;
While votive throngs unite with one acclaim
To deck his sculptured form with wreaths of deathless fame!

S. S.—CENTENARY POEM.

ALLOWAY BURNS MONUMENT,

BANKS O' DOON.

The Cenotaph which rears its graceful proportions on the "Banks and Braes o' Bonnie Doon," beautifying, as far as art can, the garden of BURNS' fame, owes its creation to Alexander Boswell, Esq., of Auchinleck, afterwards Baronet, and is a grand trophy of his love and indefatigable zeal to do honour to the memory of BURNS. It was at his suggestion, and by his unwearied efforts, that Scotland did homage to her National Poet near the place of his birth. The story of what proved, under his guidance, a successful movement, might have turned out a disgraceful failure, but for the enthusiasm and energy of a strong will, and a resolute spirit. To the invitations issued for the preliminary meeting in the County town, the only response was the Rev. Hamilton Paul. These two constituted the assembly, Mr. Boswell took the chair, and his solitary auditor was appointed secretary. The business was conducted according to the usual mode of procedure, resolutions were proposed and seconded, "that it was desirable to perpetuate the memory of the Bard in some tangible form, &c.," which of course were adopted *nem. con.*, and a vote of thanks passed to the chairman, by the improvised secretary. A minute was drawn up, signed officially by the two enthusiasts, and advertised in all the local and leading newspapers. Publicity at once wafted the enterprise into popular favour, committees were appointed, and subscriptions flowed in till the fund reached an aggregate of £3300. In the records of the monument trustees it is stated "where so many exalted characters have contributed to this gratifying work, and where each man, from the prince to the peasant, has cast his stone to the Cairn, it may perhaps be wrong to distinguish one more than another, but the enthusiasm, perseverance, liberality, and personal attention of Mr. Boswell of Auchinleck have been so marked and so excessive, and his nature evidently was so congenial to the task, that he falls unquestionably to be characterised as its first, best, and most steadfast friend." The site selected for the monument is in Alloway Croft, on one of the "Banks and Braes o' Bonnie Doon," and forms one of the corners of a right angle with the auld and new brigs, which stretch their arms over the Doon in one span, and which stand apart from each other only about a hundred paces. The public road passes close by it, and on the opposite side of of the road stands Alloway Kirk. The Cottage in which the Poet was born is seen at the distance. The building consists of a three-sided rustic basement, supporting a circular peristle of the Corin-

thian order, surmounted by a Cupola, the decorations of which are of a peculiar character, and in strict accordance with the purest specimens of Grecian art. The substructure is very massive, and forms an appropriate basement, the monument being so placed that each side is respectively opposite one of the three great divisions of Ayrshire. The interior of the basement affords a circular chamber upwards of eighteen feet diameter, and sixteen feet high, which forms a museum for BURNS relics. Opposite the entrance is a large semi-circular recess, supported by columns of the Grecian Doric order; the entablature of which is continued round the whole apartment. A staircase, entering from the interior, leads to a gallery above, which commands an extensive prospect of varied landscape. The superstructure is composed of nine columns, corresponding to the number of the Muses, and the freize of their entablature is richly decorated with chaplets of laurel. The design of the columns is from that of the Temple of Jupiter Stator in the Campo Vaccini at Rome, which is by far the finest example of the order extant. The greater part of the stones were brought from the quarry of Cullala in Fifeshire, as they were considered to exceed in beauty and durability, any others that could be got at a less distance, many of them weigh upwards of four tons, and each of the Corinthian columns, though nearly twenty feet high, have their shafts in one entire stone. The foundation stone of the monument was laid on the 25th January, 1820, by Alexander Boswell, Esq., of Auchinleck, supported by all the Masonic Lodges, in the province, and surrounded by a vast concourse of spectators; after which he delivered an eloquent address concluding, "This Monument rises like the piled cairn over our warriors of old—each man casts a stone: and in honour of him, the Son of a Cottar, and himself a Ploughman, our Prince with the true feelings of true greatness, and more illustrious by this act of generosity, pays here his tribute at the shrine of genius May the work prosper! and when happily completed, then may it tell to future generations, that the age which could produce a BURNS was rich also in those who could appreciate his talents, and who, while they felt and owned the power of his muse, have honoured his name." The Rev. Hamilton Paul, his trusty supporter, delivered a prayer, and the gathering dispersed with three cheers. A meeting of the Grand Lodge was held in the evening at Ayr, when Mr. Boswell sung a song written for the occasion, and Mr. Paul recited an ode in commemoration of the day. An inscription on the tripod of the monument dated 4th July, 1823, completes its history. The sad death of Sir Alexander Boswell, Bart., who was killed in a duel 26th March, 1822, with James Stuart, younger of Dunearn, cast a gloom over the proceedings at its inaguration, which took place in presence of a numerous gathering of Free Masons and others headed and addressed by William Fullarton, Esq., of Skeldon. The Architect of the Monument was Thomas Hamilton, Junr., Edinburgh, the Builder and Contractor, John Connel, Junr.

EDINBURGH BURNS MONUMENT AND FLAXMAN STATUE.

The proposal to erect a National Monument in Edinburgh to the memory of BURNS, originated in Bombay, with Mr. John Forbes Mitchell, who commenced a subscription in the year 1812. The names appended to the first list comprise the Hon. Sir John Abercromby, K.C.B., and other officers in the army, who head the appeal with twenty-five guineas each; other subscriptions are twenty pounds, ten guineas, and five guineas each. The first intention was to erect a Colossal Statue of the Poet in some conspicious part of the Scottish Capital, but it was not until the return of Mr. Mitchell to his own country that he succeeded in forming a committee to promote his object. A numerous meeting of noblemen and gentlemen, admirers of the genius of ROBERT BURNS, the Scottish Poet, was held in the Free Masons' Tavern, London, on Saturday, 24th April, 1819, under the patronage of His Royal Highness the Prince Regent. His Grace the Duke of Atholl, in the absence of His Royal Highness the Duke of Sussex, in the chair. The following address was read and approved:—

"The universal admiration of the works of BURNS, has excited in his countrymen the most lively interest for the welfare of his family, and an eager desire to do honour to his memory. By the kind exertions and influence of some highly respectable individuals, his sons have all been placed in situations, which are likely to insure their future independence; while, by means of the sum obtained by Dr. Currie's edition of his works, the widow of the Poet is happily provided for, as comfortably as her best friends can desire. Under these circumstances, the admirers of BURNS have already raised Monuments to his memory at the place of his birth, and where his remains are deposited; but it is still universally acknowledged, that a more public testimony ought to perpetuate the national gratitude for those inimitable Poems and Songs, which reflect so much lustre on his native country, and ever afford delight to the inmates of the cottage and the palace— from the shores of the Orkneys, to the banks of the Ganges and the Mississippi Actuated by this feeling, a few gentlemen at Bombay began a subscription for a Monument and a committee of those gentlemen, were empowered to carry into effect the intentions of the subscribers. After considering various situations, and ascertaining the general opinion, they have finally

resolved, that the Monument shall be erected in the Metropolis of the Country which the Poet so ardently loved. They have now the satisfaction to announce, that on a recent application, the Right Hon. the Lord Provost and Magistrates of Edinburgh, have, in a most liberal manner, granted a piece of ground for the purpose, in an eligible situation, upon the south side of the Calton Hill, and near the splendid new approach to the City. The committee, anxiously desiring to be enabled to raise such a Monument, as may do honour to the illustrious Poet, and form one of the public ornaments of Edinburgh, respectfully invite subscriptions for this purpose, and the measure will be carried into effect as soon as sufficient funds are obtained." It was proposed "that these proceedings be inserted in the London and Edinburgh Newspapers, and that copies be printed and distributed throughout the United Kingdom, and forwarded to the East and West Indies and America, in order to procure further subscriptions, and, that a Public Festival, in aid of the undertaking, be held in the Free Masons' Tavern, on Saturday, the 5th day of June next, at which His Royal Highness the Duke of Sussex, has consented to preside." Subscriptions amounting £1500 were announced at a meeting of the committee in London, on the 26th May, 1821, when a resolution was carried to proceed with the Monument, and a sub-committee appointed to direct the work. In July, 1824, these gentlemen entered into an agreement with John Flaxman, R.A.P.S., the first British Sculptor of his day, not for a Colossal Bronze Statue, as originally intended, but for a White Marble Statue, life size, for which they were to pay fourteen hundred pounds; when the issue of the subscriptions was uncertain, the distinguished Sculptor proffered to undertake the execution of the Statue, either in bronze or marble, without any consideration of remuneration; he did not live to complete his work, but left it unfinished at his death, on December 7th, 1826. It was in course of time completed by his brother-in-law, and pupil Mr. Denman. When the Statue was ready, the committee finding a surplus of about £1300 in hand, resolved to erect a monumental structure for its reception. An elegant design of a circular Grecian Temple, with twelve columns, and a Cupola, crowned by winged griffins supporting a tripod, by Thomas Hamilton, Architect, Edinburgh, was furnished gratuitously. The foundation stone was laid in 1831, and the building soon completed, but not until a further appeal was made for funds to meet the additional expense. The whole amount of the Statue and Temple is estimated to have cost over £3300. The space within the Monument, in course of years, was found to be too circumscribed to show the Statue to advantage, and it was removed to the National Gallery, where its beauty as a work of art, commands the admiration of visitors. Since then the interior of the Monument is appropriated as a Museum for depositing BURNS memorials, and is one of the well-known sights of Edinburgh.

KILMARNOCK BURNS MONUMENT AND STATUE.

The origin of the movement for a Monument to BURNS in Kilmarnock is due to Mr. James M'Kie the publisher of this Bibliography. It was shortly after the proposal to erect a Statue in Glasgow, that the opportunity seemed favourable for making a similar appeal to Ayrshire, in the hope that an arrangement might be effected with the Glasgow Committee, for a duplicate of the selected Statue, at a moderate sum, thus saving the expenses of competition. He accordingly determined, on his own responsibility, to consult Mr. James Hedderwick, Chairman, of the Glasgow Committee, soliciting his advice as to the wisest course of action, his reply dated 29th August, 1872, was "that any movement to be of value should be original, and advised the prudent course of waiting till the Glasgow subscriptions proved a success." It was not till the 26th January, 1877, the day following the unveiling of the Glasgow Statue, that a public demonstration took place in the George Hotel, Kilmarnock, Provost Sturrock in the chair, Mr. Andrew Turnbull, chairman of the BURNS Club, acting as vice-chairman; the meeting was the largest and most enthusiastic held since the Centenary, and many of the gentlemen who attended had been at the inauguration in Glasgow on the previous day. The Provost said, it was rather remarkable that hitherto no Monument commemorative of the Poet had been erected in Kilmarnock, a town so intimately associated, and bound up with the earlier years of his life, as the birth place of his immortal volume of Poems, and the town

in which he found so many of his truest and generous friends. A committee was formed to carry out the proposal to erect a Statue of BURNS, and a circular was issued on the 16th February, "To all lovers of BURNS, in the Town and County—to Kilmarnock men, and Ayrshire men everywhere—to subscribe liberally for this purpose, and thus raise a Monument in Kilmarnock, such as will be a worthy tribute to the memory of Scotland's greatest Poet, ROBERT BURNS." The response was hearty and immediate, and within three weeks the amount was over £1000, and on the 7th December it reached £2055 9s. 6d. The amount so far exceeded all calculation, that it became necessary to consider whether it would not be advisable to erect an ornamental building on some suitable spot, in the proposed Public Park, with a Marble Statue therein, the cost of the Building to be about £1500, and the Statue £800, exclusive of expenses attendant on the Movement. The committee then offered a premium of £50 for the best model of a statue, and £25 for the second best, to which competition twenty-one models were forwarded for public exhibition, the one selected being by W. G. Stevenson, Sculptor, Edinburgh. The Poet is represented as moulding into verse, some poetical conception which has entered his fertile brain, and on the point of opening his note book in which to lay captive the bright fancy that is exercising his mind. The face of the Statue is an excellent likeness of BURNS, and the attitude easy and graceful; it is of Sicilian Marble, eight feet high, and another foot of marble forms the base, the face looks to the right, giving the view best known by Nasmyth's Portrait, from which it is taken. The ornamental building was designed by Mr. R. S. Ingram, Architect, Kilmarnock, the style is known as baronial, of French Gothic design, consisting of two storeys and a tower, the entire height being about 75 feet high; a handsome stair outside leads to the first landing, where there is a beautiful Arched Alcove, within which is placed the statue. The interior contains a large space for a museum to contain relics of the Poet; a flight of stairs leads to a balustrade, which forms a promenade, the stair continuing to the top of the tower; the site is a magnificient one in the Kay Park, on the rising ground, commanding an extensive view of the Country. The memorial stone of the building was laid with Masonic honours on Saturday, 14th September, 1878, by R. W. Cochran-Patrick, Esq., of Woodside, Right Worshipful Depute Provincial Grand Master of Ayrshire in presence of 15,000 spectators. He said, "it was the privilege of the Masonic body often to take part in laying the Foundation, or Memorial Stones, of Public Buildings, which are designed for good ends; but he ventured to think that on no occasion have they come forward more rightly or with greater pleasure than on this—because he whose Memory we this day commemorate was not only an honour to this Country, but we honour him in the Masonic Craft as a Brother of our own; and I may take this opportunity of stating that the Mell, which it has been my proud

privilege to use to-day, it is the very one which the Poet himself, when "presiding o'er the Sons of Light," in the Lodge of Tarbolton, used upwards of twenty times." A public dinner, to celebrate the event, took place the same evening, Provost Sturrock in the chair. On the 2nd August, 1879, the Statue was removed from the studio of the sculptor in Edinburgh, by Railway to Kilmarnock, and the following day was placed in position upon its pedestal. The grand ceremony of unveiling on the 9th August, was performed by Colonel Alexander, M.P., of Ballochmyle, in presence of an immense concourse of people from all parts of the Country, a Masonic procession, followed by Trades' demonstrations, after which the Monument was, in name of the subscribers, conveyed to the Provost and Town Council "as the finest Monumental Building and Statue of BURNS ever erected in Britain." In an inaugural address, he said, "Kilmarnock might reflect with pardonable pride to the prescience and discernment that BURNS "awoke one morning to find himself famous," and acquired for himself not a fleeting and ephemeral popularity, but an enduring and everlasting name. It is surely right that Kilmarnock, "Auld Killie," (as he affectionately termed her)—should raise this tribute of veneration in perpetual remembrance of the interesting connection thus early established between the Poet and herself. BURNS is "not for an age but for all time." His Poetry "is a joy for ever;" it speaks to us to-day as sweetly and as persuasively as it spoke to our forefathers nearly a century ago, as it will speak to our decendants a hundred years hence." The reading of the Prize Poem followed, the committee having offered a Silver Medal for the best poetical tribute, for which sixty-five competing Poems were sent in, the first place being assigned by the adjudicators, James Hedderwick of the Glasgow *Citizen*, and the Rev. W. H. Wylie, Helensburgh, to Alexander Anderson, known to poetic fame as "Surfaceman," but as his poem considerably exceeded the prescribed limit, the committee felt bound to award it to the author of the second best, Alexander G. Murdoch, Glasgow, but recommending another medal to be presented to Mr. Anderson in recognition of the high merit of his Poem. A grand dinner in the George Hotel in the evening, closed a red letter day in the annals of Kilmarnock, such an influx of strangers had never before been witnessed in the town, and the day was observed as a holiday by all classes of the inhabitants.

GLASGOW BURNS STATUE,

GEORGE SQUARE.

The movement for the erection of a BURNS Statue in Glasgow was suggested by an article in the *Evening Citizen*, of the 6th June, 1872, on the unveiling of the Graham Statue, when the hint was thrown out, "that so long as BURNS, Thomas Campbell, and Adam Smith, are without suitable commemoration in this City, it cannot be said that subjects are wanting worthy of illustration in bronze or marble." An immediate response followed on the part of Mr. John Browne, a commercial traveller, who started a shilling subscription sheet, which was soon filled up, and on the following morning he waited upon the Editor of the *Citizen*, Mr. James Hedderwick, who assented to take charge of any amounts which might be forwarded to him from warehouse, office, workshop, or social circle. "Let the shilling subscription idea be spontaneously acted upon, he wrote, and we shall soon behold in George Square, a Statue of the great peasant, worthy of his incomparable renown." A committee was formed within a month, when an appeal was drawn up, and widely advertised; it was so successful that within twelve months, the fund raised amounted to £1680. The desire to attain the object proposed, was not confined to Glasgow, although the bulk of subscriptions received were from residents, but a large proportion of the amount came from other towns and places in the west of Scotland, and it is a fact worthy of record, that names and subscriptions are included from Scotchmen in Constantinople, Santiago, Madrid, St. Petersburg, Canada, and the United States. The cost of the finished memorial was fixed at £2000, and Mr. George Edwin Ewing, a prominent local Sculptor, was invited to submit a design model, which, having been approved of, he was commissioned to execute in bronze. The Statue was successfully cast at Ditton-on-Thames, in October, 1876, in presence of the Sculptor, and a numerous company, the head was cast separately. The Poet is represented standing musing in a contemplative mood over the daisy which he holds in his left hand,

"Wee, modest, crimson tipped flow'r,"

a Kilmarnock Bonnet being held loosely in his right hand. The pose is easy and unconsciously dignified, as he leans lightly on the stump of a tree, over which hangs the Scottish Plaid. His dress is that of the farmer of the period—loosely hanging coat, long open vest, knee-breeches, rig-and-fur-stockings, and buckled "shoon." The face is composite, and follows no special portrait. The Sculptor is said to have studied carefully, a cast of the Poet's head, and to have been guided by it in his model of that part of the body, but the public failed to recognize the well-known features of the Ayrshire Bard, and were consequently disappointed. The Statue is nine feet high, and is placed on a pedestal of gray granite, twelve feet high, designed by the Artist. A grand demonstration took place at the unveiling of the Statue on Thursday, 25th January, 1877. It was estimated that not less than

30,000 persons took part in the various processions, and subsequent proceedings. The ceremony was presided over by Lord Houghton, who addressed the multitude of spectators, and Bailie Wilson, as chairman of the BURNS Monument Committee, formally handed over the Statue to the Lord Provost and Town Council of the City of Glasgow. A grand Banquet was held in the Crown Halls, Sauchiehall Street, in the evening, presided over by Lord Houghton, who proposed "The Immortal Memory of ROBERT BURNS," in a highly cultured address. Among other speakers were Professor Blackie, Sheriff Clark, Mr. Stephen Mason, David Wingate the Poet, and Charles Tennant, Esq. Musical entertainments to celebrate the day, were held in the City Hall and the Trades' Hall, the former presided over by George Anderson, Esq., M.P., who in his address said, "There have been Poets of loftier inspiration than BURNS—Bards whose music was struck on a higher key note, and who rose to a higher minstrelsy; but it may well be doubted if their influence has been so great as the more homely genius of BURNS, which, welling from the genuine heart of a genuine man, has the magic power to rule men's passions and guide their affections by a thorough reaching sympathy that appeals to all. Without doubt it is in this sympathetic spell of thorough manliness that the power of BURNS lies. He was no lacadaisical dreamer, he never seems to be stooping from the height of a supercilious superiority either to teach or to reprove us, but he is always one of ourselves, speaking to us as a brother, showing along with the manly energy, also the man's weakness, the passions and the frailties, the joys and the sorrows, the aspirations and the doubts. It is through the electric chain of human sympathy that BURNS' power of genius moves us as it does. BURNS was entirely and essentially one of the people—born of them, reared with them, and living his whole life among them." The Glasgow Ayrshire Society held their annual Meeting the same evening at the Royal Hotel, Colonel Alexander of Ballochmyle in the chair, Professor Jebb of the University, and Provost Sturrock, Kilmarnock, being present. Professor Nichol delivered a lecture on BURNS to the students of of the University, and 'Tam o' Shanter' was recited at the Gaiety Theatre—altogether the day will long be memorable in the annals of Glasgow. The great success of the movement was due to the fortunate selection of Bailie Wilson as Chairman of the Monument Committee, his well-known spirit and enthusiasm in anything relating to BURNS, was a sure guarantee for its accomplishment, and, as Chairman of the Mitchell Library Committee, he has since succeeded in establishing "The Poets' Corner," where are gathered together the works of all our Scottish Poets with BURNS as the Central Sun, a department—unique in the annals of a Public Library, whose object is to "render a real service to students of our National Literature, by placing in their reach so ample an opportunity for the study of what is perhaps its most distinctive and characteristic feature."

DUNDEE BURNS STATUE.

A preliminary meeting to organize a movement for the erection of a BURNS Statue in Dundee, took place on Tuesday, 30th January, 1877, when a committee was appointed, and within a few months the subscription list amounted to £700. A public meeting was then held in the Kinnaird Hall, on the 15th October, to promote its erection, Provost Robertson in the Chair. The Rev. George Gilfillan in an eloquent address proposed the first resolution, "That the services rendered by ROBERT BURNS to the language, the literature, and the realized life of Scotland, stamp him as one of her most gifted sons, and this meeting cordially approves of the proposal to erect in Dundee a Statue to his memory." The estimated cost, with the site and basement, was about £1600. Permission having been obtained from New York to allow Sir John Steel, R.S.A., to give a replica of the BURNS Statue he was then preparing for the Central Park, at the reduced price of one thousand guineas, being exactly one half of the price agreed upon for the American contract. The Statue is in bronze, and represents the Poet in a sitting posture. The figure is colossal, about 12 feet in height. The Sculptor represents BURNS as in the act of composing that exquisite address "To Mary in Heaven." The Poet appears seated on the stump of an elm, the head is raised and looks to the right, the upturned face supposed to be directed to the evening star; the hand holds a pen, intended to suggest that the Poet is engaged in composition. The costume of the Nasmyth Portrait has been followed, with the addition of a plaid, over the left shoulder, which serves also for effective drapery in the back view. On the ground near the Poet's feet is a roll of manuscript, to which he is supposed to be committing his immortal verses. The pedestal weighs about twenty tons, was designed by the Sculptor, is of polished Peterhead Granite, and cost £250. It is 6½ feet high, and 6 feet in breadth, and to support it and the Statue a solid foundation of masonry has been brought up from a depth of twenty-two feet. The pedestal was erected on the 29th August, 1879, and the grand ceremony of unveiling the Statue took place on Saturday, 16th October, 1880, the address on the occasion being delivered by Frank Henderson, Esq., M.P., for the Burgh, in presence of an immense concourse of spectators, one of the greatest Demonstrations ever held in Dundee. A grand banquet was held in the evening, in the great hall of the Albert Institute, Provost Brownlee in the chair, when Bailie Maxwell, president of the Dundee BURNS Club, proposed, "The Memory of BURNS," and a Musical and Dramatic Entertainment took place in the Theatre by members of the Club, on which occasion an Original Poem by J. Y. Geddes, eulogistic of the Poet entitled :—"Prophet, Priest, and King," was read by J. F. Duncan, and "Tam o' Shanter," a dramatic sketch, was acted in character. The whole of the day's proceedings was a great success.

NEW YORK BURNS STATUE.

On the 15th August, 1871, the foundation stone was laid of a Statue to Sir Walter Scott, in the Central Park, New York, presented to the City by resident Scotchmen. The suggestion was then made that he should not remain solitary on his pedestal, but that he ought to have the genial Society of Scotland's great Poet, ROBERT BURNS. A commission was given to the same Sculptor, Sir John Steel, R.S.A., for a bronze Statue at a cost of two thousand guineas. It is erected opposite the Scott Statue. The description of the Statue is given in our sketch of the replica at Dundee. An American art Critic writes "while the Sculptor has had a fine idea in representing the Poet as he has done, has given a good piece of portraiture in the head and clothed the figure—in which there is some good modelling—appropriately, the Statue is far from a success artistically. To sum up its faults in a few words, the Poet is represented as round-shouldered to a degree bordering on deformity, this defect being increased by the much too many folds of the plaid where it passes around the back. The right arm, the sleeve covering which, is clumsily modelled, is raised to such an extent to rest on the tree, which is highest at that point, that the shoulder is very much elevated. This makes the figure look topsided, on the left, and, by the way, much smaller arm is extented downward. The folds of the plaid are not well managed, except where they fall over the right thigh, the body seems too long for the legs, and here the plaid comes in to increase the fault. The expression of abandon in the left arm and hand is good, as is the modelling, The head, which is expressive, is modelled after Nasmyth's portrait." On the front of the pedestal in golden letters is inscribed,—ROBERT BURNS.—On the reverse side—Presented to the City of New York by admirers of Scotia's Peasant Bard, on the 121st anniversary of his birth. The ceremony of unveiling the Statue took place on Saturday, 2nd October, 1880, Mr. John Paton, chairman of the BURNS Monument Committee, made the formal presentation of the Statue to the City, and said, "It was not the gift of Scotchmen alone, for the time has long passed when we could claim a monoply of BURNS. Had William Cullen Bryant been with us to-day his eloquent voice would have been heard, and others who do not claim Scottish descent, but who admire BURNS as if he were their own." The Mayor accepted the Statue on behalf of the City amid loud cheering, the Bands playing "There was a lad was born in Kyle." The Oration was given by George William Curtis, editor of *Harper's Magazine*, and was an impassioned, enthusiastic address. At its close the newspaper reports add "few Scottish eyes were free from tears." The ceremony concluded by the multitude singing "Auld Langsyne."

DUMFRIES BURNS STATUE.

The Queen of the South BURNS Club, Dumfries, first issued subscription lists in furtherance of a proposal to erect a Statue of the Bard. The Tam o' Shanter Club, at their quarterly meeting 5th April, 1877, resolved to raise funds for the same object, hoping it will meet with the liberality it deserves. This was followed on the 9th April, at a meeting of the Town Council, Provost Smith in the chair, by Mr. Hamilton proposing the following resolution:—"That the Council recognise the desireability of having a Statue erected to the memory of ROBERT BURNS, and resolve to appoint a committee to promote that object, by taking the initiative in a public movement, and inciting and receiving subscriptions towards the same." The proposal was unanimously agreed to that the whole Council should form a committee thus occupying a proper position in carrying out to a successful issue the desire to do honour to the memory of her illustrious Citizen. The memorial promises to be a worthy one. The design selected is by the distinguished Artist, Mrs. D. O. Hill, of Newington Lodge, Edinburgh, and was estimated to cost about £3000. It has been found necessary to modify the original design in Bronze, with four figures on pedestals at each corner, to one Central Statue in marble of the Poet. He is represented resting against the trunk of a tree, in a half-sitting, half-standing posture. His dress is that of a Cotter of the period in which he lived, with tailed-coat, having large lapels, long waistcoat, knee-breeches, and shoes, while a plaid falls in easy folds round his body, Luath his dog, rests its head against the Poet's feet. Other accessories as the daisy and mouse, indicate that love and sympathy which formed a characteristic element in his nature. A Shepherd's Horn lies on the turf suggesting the great share which BURNS had in preserving Scottish Airs by marrying them to worthy Songs. A Silver Medal was offered for the best Poem respecting the projected Dumfries Statue, when thirty-two competitors contested for the prize. Sheriff Nicholson, Kirkcudbright, being the adjudicator, who awarded it to Mr. William Stewart Ross, a native of Carlaverock, the 2nd best being written by Robert Hunter, Hawick. A grand bazaar was held in Dumfries from the 15th to 18th September, 1880, on behalf of the Statue Fund which realised £456 3s. 6d. The opening address on the occasion being delivered by the Rev. Dr. Hately Waddell, Glasgow, in presence of the Provost, Magistrates, and Town Council. At the time of going to Press (July, 1881). the Committee have entered into a contract with a Dumfries firm for the erection of a pedestal, which is to cost £102. The completion and inauguration may be looked for at no distant date.

ADDENDUM.

BURNS RELIC.

The following record was received too late for insertion among the other notices of BURNS Manuscripts, an accidental omission not to be regretted, as such a literary treasure is worthy of a special *niche* in the Bibliography. The fortunate possessor is Mr. James Wood, Portland Villa, Troon.

MANUSCRIPT VOLUME of 171 pages, neatly bound.

"POEMS BY A LADY," (Miss Helen Craik).

A VERSE slightly altered from "Sensibility, how charming," in the handwriting of BURNS is on the fly-leaf.

> "Envy not the hidden treasure,
> Finer feelings can bestow:
> Chords that vibrate sweetest pleasure
> Thrill the deepest notes of woe."

In all the published versions of the Poem, this verse begins,

> "Dearly bought the hidden treasure."

On another fly-leaf is a verse in the handwriting of Captain Riddell.

> "Helen high favour'd by the inspiring nine,
> Thy heaven-born genius sparkles in each line,
> The thread of woe with matchless art you twine,
> And all the powers of sympathy combine."
>
> R. R., 1790.

The book is dedicated to Capt. Riddell. It was evidently submitted to him by the Authoress, and thro' him to BURNS. In the dedication she says

> "The partial friends would sometimes smile,
> And think the page might do,
> Yet much she fears the judging eye
> Of Coila's Bard and you."

The book, amongst other poems, contains one entitled, "Lines written on a blank leaf of Mr. BURNS'S poems."

AUTOGRAPH of "My Nanie O'" and "O' once I lov'd a bonie lass."

The two songs are introduced by BURNS thus:—

"The following songs were all done at a very early period of life, and consequently are incorrect."

My Nanie O' retains the original "Stinchar" instead of "Lugar."

"My handsome Nell" is introduced by BURNS thus:—

"The following song is only valuable to those who would wish to see the Author's first production in verse. It was composed when he was a few months more than his sixteenth year."

The manuscript also contains the last verse and a half (12 lines) of "The Lass o' Ballochmyle." There is no date.

[A letter from BURNS to Miss H. Craik, Arbiegland, dated Ellisland, August, 1790, refers to this manuscript collection, he writes, "I enclose you two of my late pieces, as some kind of return for the pleasure I have received in perusing a certain MS. volume of poems in the possession of Captain Riddell. To repay one with an old song is a proverb, whose force you, Madam, I know will not allow." Dr. Currie has misdated the letter 1793.]

ERRATA.

LIFE OF ROBERT BURNS, by J. G. Lockhart, LL.D. Page 41, Two Editions, entered by mistake among Editions of BURNS.

BURNSIANA. Nublia. Page 130,
Professor Josiah *Wilson*, the Poet's Biographer, read Josiah *Walker*.

CENTENARY PUBLICATIONS, J. A. Langford, *Chain*maker, read *Chair*maker. Page 197.

GENEALOGICAL MEMOIRS, Scottish House of *Burns*, read *Burnes*. Page 231.

FINIS.

Houghton Reading Room
THE HOUGHTON LIBRARY
10 June 1890

REFERENCE BOOK
DOES NOT CIRCULATE

17487.55
The bibliography of Robert Burns,
Widener Library 003012168
3 2044 086 783 271